

Lone Wolves Ultra5 El Vez
Pansy Division Vertigo The
Chimpanzees Manson
Family Lots More Top!!



VOL. 12
ISSUE
(10)
Outbreak

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SO BECAUSE WE HAVE NO NORMAL
PUBLISHING SCHEDULE, WE DO NOT
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VIOLIN OUTBREAK

C/O TONY ARENA

321 WEST 16TH STREET APT #2W
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ISSUE

BACK ISSUES

- 1981 ISH #1 Heart Attack review, more.
- 1982 ISH #2 Ramones, Black Flag, Misfits, Stimulators, Bad Brains, and more.
- 1982 ISH #3 Revillos, Minor Threat, and more
- 1982 ISH #4 Misfits, Circle Jerks, The Fall, Flex Your Head, Black Flag on T.V. & more.
- 1982 ISH #5 Headlickers, Dickies, Nihilistics, Savage Circle, T.V.Punk, Flipper, The Freeze, & more.
- 1982 ISH #6 Nihilistics, Misguided, Artificial Peace, & more
- 1984 ISH #1/4 of 7 Suicidal Tend., Mustid, reviews and a letter.
- 1985 ISH #7 Crawford cover, Fall, Rapid Deployment, photo of Poison Ivy SMILING, Reviews and stuff.
- 1987 ISH #8 Cramps, Scared of Stares, False Liberty, Ramones, Maggot Sandwich, Finland, more.
- 1992 ISH #9 Lone Wolves, Voluptuous Horror of Karen Black, The Fall, Ramones, Reviews, more.
- 1993 ISH #10 Lone wolves, Ultra 5, Pansy Division, El-vez, Manson Family, Chimpanzees, & more.

FOR A BETTER YOU!

Watch the birdie — and run like hell

AMHERST, N.Y. (AP) — A woman who tried to snap pictures of some wild turkeys found out the hard way that the animals were camera shy.

Lisa Monaghan, 37, claims she was attacked by wild turkeys behind her father's home in this Buffalo suburb when she tried to take close-up photos of four birds living in the wooded area.

Monaghan said that when she took out her 35mm camera, two Toms came at her.

"I was taking pictures, and they just started pecking at me — trying to take bites," she said.

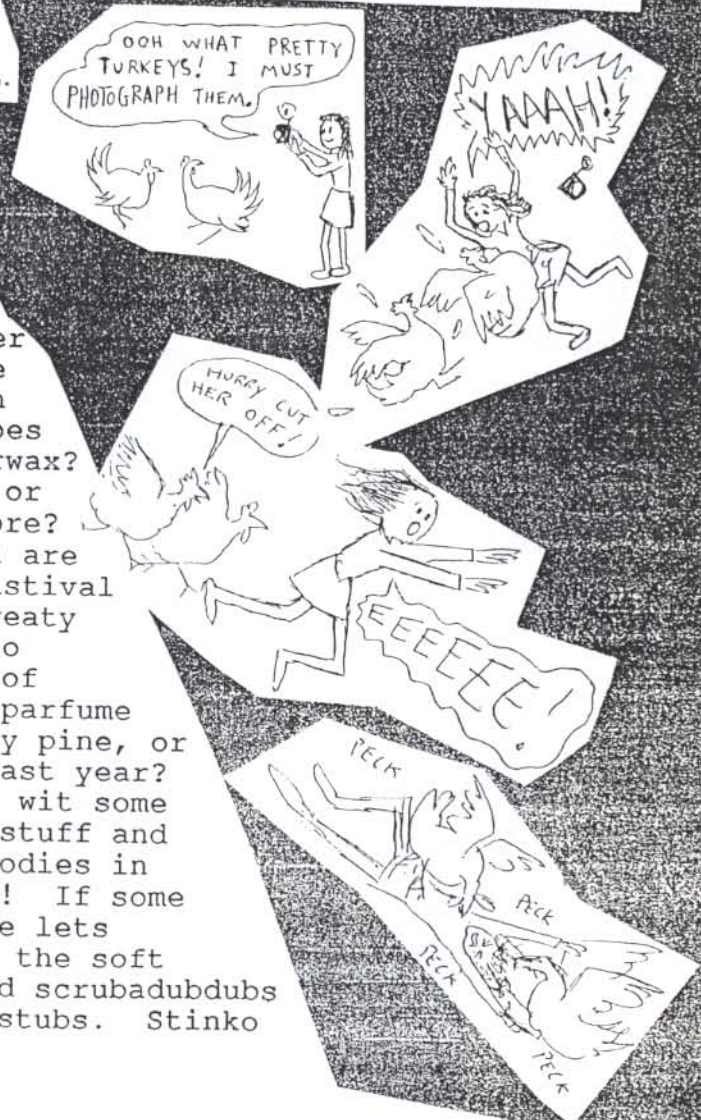
The birds grow up to 4 feet tall, and can weight 40 pounds.

OPINONS by FLagrant Oder

WHERE HAVE ALL THE FLOWERS GONE?

Is smellin real bad a thing of the past or will stinky still be super cool to arrive like yesterdays doggie doodle? Is 93 the year that we brush our little toofus and pick the potatoes from the bountiful harvest of our earwax? Is it important to ooolalala smelly or will the fungus not be among us anymore? Scenario.....sean & susie scumbucket are in front of you at the summerstinkfeastival and it's about 200 or so swine-pig-sweaty degrees and their cheese is beginin to go a little bad. Do you offer a bit of refrigeration, or perhaps a blast of parfume de la superio muscle lemon fresh daisy pine, or do you just gag-gag-gag like ya did last year? I say spray the dem fumous goats down wit some of dat blasto change-o presto stinko stuff and wire brush their pink little scabby bodies in front of the nearest blasting hydrant! If some one stinks like an overflowin outhouse lets not pretend anymore like they work at the soft violet candy farm.....lets say PU and scrubadubdubs the cruddy filth from your ringwormy stubs. Stinko is un-cool. Take a fuckin bath!

*the opinons page does not necessarily reflect the viewpoint of the staff of VO.....but in this case, maybe it does!



COLLECTING

MANSON



THERE ARE MANY INTERESTING MANSON FAMILY MERCHANDISE ITEMS THAT YOU CAN BUY. THE FOLLOWING IS A REVIEW OF SOME OF THE MORE WIDELY AVAILABLE RECORDS, BOOKS, AND VIDEOCASSETTES.

BOOKS

THE FAMILY- BY ED SANDERS

THE BEST AND MOST INFORMATIVE BOOK ABOUT THE FAMILY. IT HAS THE MOST INFORMATION AND HAS RECENTLY BEEN UPDATED, SO IT ALSO HAS THE MOST UP TO DATE INFO. THE AUTHOR IS A FORMER FUG, AND IS ALSO KNOWN FOR HIS SOLO CAREER. NOT TOO MANY PHOTOS, BUT GREAT WRITING AND EXHAUSTIVE FACTS. FOLLOW MANSON THROUGH HIS CHILDHOOD THROUGH HIS EARLY PRISON LIFE AND SEE THE FAMILY BUILD FROM BEING JUST ONE GIRL, (MARY BRUNNER) INTO AN ARMY OF LSD-CRAZED X-HEADS. LEARN ABOUT THE BLACK VAN THAT TREKED ACROSS DEATH VALLEY. VISIT THE INFAMOUS SPIRAL STAIRCASE. LEARN ABOUT BARKER AND SPAHN RANCH. GASP IN DISBELIEF ABOUT HOW RUTH ANN MOORHOUSE, AKA OUISH, BECAME A MANSON-GIRL! LEARN OF THE ASSASSINATION ATTEMPT BY LYNNETTE FROMME AKA SQUEAKY, ON PRES. FORD! LEARN EVERY DETAIL!

HELTER SKELTER - VINCE BUGLIOSI

THE D.A. WHO PROSECUTED MANSON WROTE THIS BOOK AND IT'S FAR BETTER THAN THE MOVIE THEY MADE OUT OF IT. IT GOES INTO GREAT DETAIL ON HOW THE POLICE AND DETECTIVES INVESTIGATING THE CASE WERE FOR THE MOST PART TOTALLY INCOMPETENT. HOWEVER HE DOES TEND TO SELF-RIGHTEOUSLY TOOT HIS OWN HORN QUITE A BIT ABOUT HOW HE HIMSELF WAS RESPONSIBLE FOR BRINGING DOWN THE FAMILY. THIS BOOK IS A GREAT COMPANION PIECE TO ED SANDER'S BOOK BECAUSE IT GOES INTO ITS' GREATEST DETAIL ON THE ACTUAL TATE-LABIANCA TRIAL, WHILE THE SANDERS' BOOK GOES INTO ITS' GREATEST DETAIL ON EVERYTHING ELSE BUT. THE FINYL CHAPTER DISCUSSES THE CONNECTIONS BETWEEN THAT FAMILY AND OTHER CULTS, SUCH AS THE ANTON LAVEY'S CHURCH OF SATAN (ALSO DISCUSSED IN THE SATAN WANTS YOU BOOK), THE PROCESS, AND SCIENTOLOGY. (THE CULT OF L. RON HUBBARD, OF DIANETICS FAME)

BOOK- SHOCK VALUE-JOHN WATERS

HAS A CHAPTER REGARDING WATERS' EXPERIENCES AS A SPECTATOR IN THE COURTROOM OF THE MANSON TRIAL, AND HIS FRIENDSHIP WITH TEX WATSON, INCLUDING A PHOTO OF HIMSELF AND TEX IN 1980. ALSO AN EXPLANATION OF HOW A MANSON SUB-PLOT DEVELOPED IN HIS MOVIE "MULTIPLE MANIACS" STARRING DIVINE.

CHILD OF SATAN, CHILD OF GOD-SUSAN ATKINS

AN AUTOBIOGRAPHY BY SADIE TRACING HER LIFE THROUGH THE MURDERS UNTIL HER BORN AGAIN CHRISTIAN LIFE. I'VE NEVER SEEN A COPY. HAS ANYONE OUT THERE READ IT? WRITE VO AND TELL US ABOUT IT.

WILL YOU DIE FOR ME?- CHARLES WATSON

AN AUTO BIOGRAPHY BY TEX TRACING HIS LIFE THROUGH THE MURDERS UNTIL HIS BORN AGAIN CHRISTIAN LIFE. LIKE THE SADIE BOOK I'VE NEVER SEEN A COPY, IF ANYONE OUT THERE HAS READ IT WRITE TO VO AND TELL US ABOUT IT.

THE KILLING OF SHARON TATE- JERRY COHEN (?)

A PAPERBACK ONLY BOOK RELEASED IN 1970. NEVER SAW A COPY. I'M NOT WHO THE AUTHOR IS.

ANOTHER BOOK I NEVER SAW... THE GARBAGE PEOPLE...
by JOHN GILMORE

THE MANSON FILE, NO AUTHOR
A COMPILATION OF STUFF WRITTEN BY MANSON, AND OTHER FAMILY MEMBERS AND SOME LITERATURE BY THE PROCESS.

A COLLECTION OF MANSON ART, LYRICS, LETTERS, & ARTICLES INTENDED NOT FOR THE PUBLIC BUT FOR PEOPLE INTERESTED IN BEING ONE OF HIS FOLLOWERS. (!) LOTS OF INFO ON THE MANSON RELIGION AND COOL PHOTOS. WEIRD & CREEPY

MANSON IN HIS OWN WORDS. BY NUEL EMMONS

A SUPPOSED AUTOBIOGRAPHY OF MANSON AS TOLD TO A FORMER CELLMATE. THIS BOOK HAS BEEN DENOUNCED BY MANSON AS BEING A MISREPRESENTATION. VERY INTERESTING. AND DE-MYSTIFYING IN A WAY. WHICH IS PROBABLY WHY CHARLIE HIMSELF DIDN'T LIKE IT.

DEMON DEATHS-BRAD STEIGER

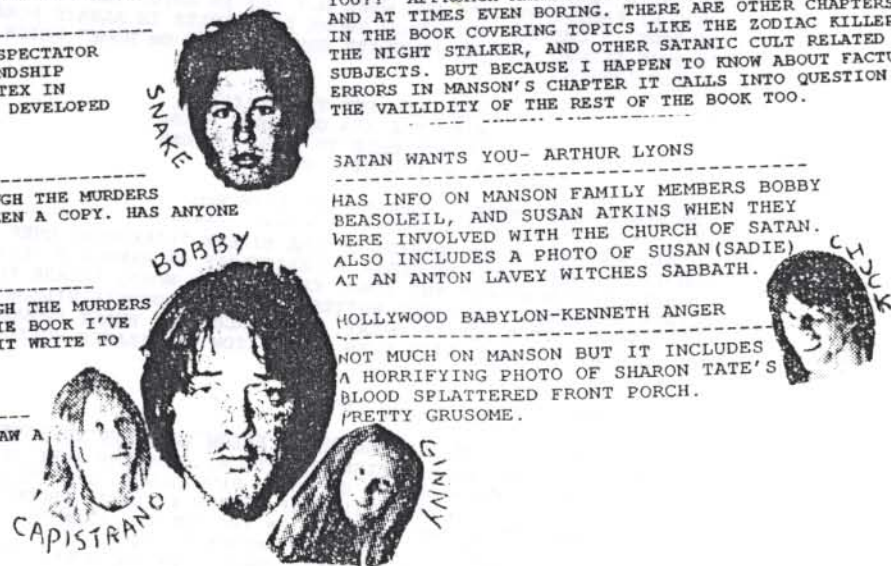
THIS BOOK HAS A CHAPTER ON THE MANSON FAMILY AND A SHORT SECTION ON SQUEAKY'S ASSASSINATION ATTEMPT ON PRESIDENT FORD. UNFORTUNATELY MANY FACTUAL ERRORS AND A SORT OF "DOESN'T THIS SHOCK YOU??" APPROACH MAKE THIS BOOK NOT VERY WORTHWHILE, AND AT TIMES EVEN BORING. THERE ARE OTHER CHAPTERS IN THE BOOK COVERING TOPICS LIKE THE ZODIAC KILLER, THE NIGHT STALKER, AND OTHER SATANIC CULT RELATED SUBJECTS. BUT BECAUSE I HAPPEN TO KNOW ABOUT FACTUAL ERRORS IN MANSON'S CHAPTER IT CALLS INTO QUESTION THE VAILLIDITY OF THE REST OF THE BOOK TOO.

SATAN WANTS YOU- ARTHUR LYONS

HAS INFO ON MANSON FAMILY MEMBERS BOBBY BEASOLEIL, AND SUSAN ATKINS WHEN THEY WERE INVOLVED WITH THE CHURCH OF SATAN. ALSO INCLUDES A PHOTO OF SUSAN (SADIE) AT AN ANTON LAVEY WITCHES SABBATH.

HOLLYWOOD BABYLON-KENNETH ANGER

NOT MUCH ON MANSON BUT IT INCLUDES A HORRIFYING PHOTO OF SHARON TATE'S BLOOD SPLATTERED FRONT PORCH. PRETTY GRUSOME.





KITTY VIDEOS

MORE



BRENDA

MANSON



BARBERA

POLITICAL
Piggy

PIG

RISE

HEALTER
SKELTER

WAR

HELTER SKELTER|| THIS WAS A 2 PART TV MOVIE BASED ON THE BOOK BY V. BUGLIOSI, THE D.A. WHO PROSECUTED CHARLIE, SADIE, KATIE, & LESLIE. SQUEAKY FROMME DIDN'T LIKE THE PORTRAYAL OF MANSON IN THIS MOVIE CLAIMING THAT SHE "WOULDN'T HAVE FOLLOWED A MAN LIKE THAT FOR TEN MINUTES." AT TIMES THE MOVIE IS QUITE DULL, ESPECIALLY DURING THE SCENES WITH LITTLE PAUL WATKINS, WHO IS MISCAST BY AN ACTOR WHO'S WAY TOO OLD. SOME VERY CAMPY OVERACTING MAKES THIS WATCHABLE. THE FACT THAT THE TRAIL SHOULD HAVE BEEN DECLARED A MISTRIAL BECAUSE OF NIXON'S COMMENTS IS KINDA GLOSSED OVER, BUT THE MOVIE DOES FAIRLY PORTRAY THE POLICE WHO FOUND "THE MISSING GUN" AS INCOMPETENT.

THE HELTER SKELTER MURDERS|| THIS VIDEO IS KIND OF AN ART FILM. IT IS FILMED MOSTLY IN BLACK & WHITE EXCEPT FOR A SEQUENCE WITH SHARON TATE DANCING AT A MOVIE SHOOT. THIS SEQUENCE IS TOTALLY STUPID AND POINTLESS. AS FAR AS I'M CONCERNED THE ONLY GOOD PART THIS MOVIE HAS TO OFFER IS THE LENGTHY MURDER SEQUENCE AT THE END, WHICH IS REALLY REALLY GOOD AND SUPPOSEDLY A VERY ACCURATE DEPICTION OF WHAT ACTUALLY WENT ON. QUITE CHILLING. THE BEGINNING OF THE MOVIE IS SCENES FROM AN OUTDOOR ROCK CONCERT WHICH GOES ON FOREVER AND SEEMS POINTLESS.

MANSON|| THIS DOCUMENTARY IS ACTUALL FOOTAGE AND INTERVIEWS OF THE MANSON FAMILY AND THEREFORE IS THE BEST MANSON VIDEO BY FAR. I HIGHLY RECCOMEND THIS EVEN THOUGH IT IS KIND OF SKETCHY FACTWISE, THE GOOD STUFF IS ACTUAL INTERVIEWS WITH MOST OF THE FAMILY. STANDOUTS ARE STEVE GROGAN, GYPSY SHARE, SANDY GOOD, AND SQUEAKY FROMME. THERE'S QUITE A BIT OF FOOTAGE OF MANSON TOO. THERE IS ONE BRIEF SEQUENCE OF THE FAMILY JOKE-SINGING "ONE IS ONE IS ONE"

INVOCATION OF MY DEMON BROTHER/LUCIFER RISING. || THIS KENNETH ANGER VIDEO ISN'T ABOUT MANSON BUT IT HAS FOOTAGE OF MANSON FAMILY MEMBER BOBBY BEUSELIEL, WHO PLAYS LUCIFER IN "DEMON BROTHER" AND PROVIDED THE ACID/PROGRESSO ROCK SOUNDTRACK FOR "LUCIFER RISING." BOBBY IS THE GOOD LOOKING ANGEL FACED GUY AT THE VERY VERY END. THERE ARE ALL THESE LIGHT PROJECTIONS ON HIS BODY & THEN HE PUTS HIS TWO FINGERS TOGETHER UP OVER HIS HEAD AND ABRUPTLY FLINGS THEM APART. ROLLING STONE BILL WYMAN, MARIANNE FAITHFULL, AND SATANIST ANTON LAVEY, ALSO STAR.

VIDEO- THE GREATEST CRIMES OF THE 20TH CENTURY

THIS TAPE HAS FOOTAGE OF MANSON ANSWERING REPORTERS QUESTIONS AT HIS TRIAL, AND A BRIEF OVERVIEW OF THE CASE. MOSTLY FOOTAGE OF MANSON WALKING TO AND FROM HIS CELL AND SOME BRIEF FOOTAGE OF TEX, LINDA, SADIE, LESLIE, AND KATIE. THIS TAPE ALSO INCLUDES BRIEF OVERVIEWS OF OTHER FAMOUS MASS-MURDERS. AND A SO CALLED "EXPERT" MAKING COMMENTS ABOUT HOW NO ONE WILL EVER KNOW WHY THESE CRIMES OCCUR.

RECORDS

LIE - CHARLES MANSON.

MANSON SINGING HIS SONGS TO AN ACCOUSTIC GUITAR. (HIS OWN) WITH SOME MINOR ELECTRIC GUITAR, FLUTE, OR PERCUSSION THROWN IN HERE & THERE. OK FOR THE MOST PART. THE SONGS "CEASE TO EXIST" AND GARBAGE PUMP COME OFF THE BEST. THERE IS ALSO A LITTLE BIT OF THE FAMILY GIRLS SINGING "ONE IS ONE IS ONE." THIS RECORD REMAINS THE ONLY ACTUAL LP THAT MANSON SINGS ON TO MY KNOWLEDGE.

THE MANSON FAMILY SING THE SONGS OF CHARLES MANSON- MANSON FAMILY

ON WHITE VINYL THIS IS MY FAVORITE MANSON COLLECTABLE. RECORDED IN 1970 BY FAMILY MEMBERS WHO WERE NOT YET IN JAIL. THE BEST VERSION OF "ONE IS ONE IS ONE" (ALSO KNOWN AS "ALWAYS IS ALWAYS FOREVER") IS ON THIS RECORD. BUT MY FAVORITE SONG IS "GET ON HOME" WHICH HAS THESE LOVELY LYRICS.....

"WHEN YOU SEE THE CHILDREN,
WITH THE X'S ON THEIR HEADS,
IF YOU DARE TO LOOK AT THEM..
SOON YOU WILL BE DEAD."

THE BEACH BOYS- NEVER LEARN NOT TO LOVE YOU

THIS SONG IS ON THE B-SIDE OF THE SINGLE "BLUEBIRDS OVER THE MOUNTAIN" AND IS THE SAME SONG AS CEASE TO EXIST OFF OF MANSON'S "LIE" ALBUM. DENNIS WILSON BOUGHT THE SONG, CHANGED THE WORDS "CEASE TO EXIST" TO "CEASE TO RESIST" AND TOOK WRITER'S CREDIT! DENNIS WILSON IS DEAD NOW.ANYWAY, IT'S REALLY GREAT. THE BEACH BOYS REALLY BROUGHT OUT A LOT IN THE SONG WITH A FULL RICH LUSH PRODUCTION AND TRANCE MUSIC.

CHARLES MANSON'S UNRELEASED LP'S

WHILE IN PRISON MANSON RECORDED AN ALBUM THAT WAS SUPPOSED TO BE RESEASED ON SST RECORDS IN THE MID-EIGHTIES. LEGAL PROBLEMS KEPT IT FROM COMING OUT. I DON'T KNOW WHAT EVER BECAME OF THESE RECORDINGS. IF YOU KNOW, WRITE TO ME. THERE WERE ALSO SOME RECORDINGS OF MANSON & FAMILY PRODUCED BY DENNIS WILSON AND TERRY MELCHER AROUND THE TIME OF THE "NEVER LEARN NOT TO LOVE YOU" SINGLE. NO ONE SEEMS TO KNOW WHAT BECAME OF THESE TAPES. PRESUMABLY THEY ARE IN SOME VAULT SOMEWHERE. SOME SAY THEY WERE DESTROYED.

CHARLES MANSON 7 INCH PICTURE DISC
A COOL COLLECTABLE. TWO SONGS FROM THE LIE LP WITH PORTRAITS OF CHARLIE
PRE AND POST IMPRISONMENT. ON SPAIN RANCH RECORDS!

Ex-Manson cultist is denied parole

FRONTERA, Calif. (AP) — Former Manson Family member Susan Atkins was denied parole after testifying that she confessed to killing actress Sharon Tate only because Charles Manson ordered her to lie.

Atkins, who is serving a life sentence, said she still hopes to be free one day.

"I've made peace with God and with my victims and with myself," she said after Wednesday's parole hearing.

Atkins, 44, must wait three years before she can apply for parole again.

Tate, the wife of director Roman Polanski, was 8½ months pregnant when she and four others were fatally stabbed and shot Aug. 9, 1969. Tate was also hanged.

'Dead' man awakens ... in the morgue

JOHANNESBURG, South Africa (AP) — A man who was declared dead after a traffic accident spent two days in a metal box in a morgue before he was found alive.

The good news for Sipho William Molelele, 34, is that he's alive. The bad news is that he told the Sunday Times, is that his fiancée rejected him, believing he is a zombie.

Molelele was declared dead March 13, and remained in his coffin for 48 hours, drifting in and out of consciousness.

He told the newspaper he slowly became alert enough to realize he was trapped in a box and began screaming for help. Mortuary workers heard the commotion and freed him.

Toothsome taco

A human tooth, drilled and ready for a filling, was found in a taco, a woman bought at a Rotterdam, N.Y., restaurant, but officials say it will be hard to find the mouth it came from.

Betty Phillips, 25, of Schenectady, N.Y., said she found the tooth in a taco she bought at a Taco Bell in the Rotterdam Square Mall on Saturday. She turned the tooth over to state officials.

BURT WARD



The Southern Baptist Radio-TV Commission did a phone blitz in late January to try to keep more than 1,000 radio stations from broadcasting a compact disc wrongly labeled as an episode of *Powerline*, a weekly show of music and inspirational messages. The CD actually contained *Fresh Fruit for Rotting Vegetables*, an album by the alternative band Dead Kennedys. Opening line of one of the album's songs: "God told me to skin you alive."

Commission official Dr. Richard McCartney, doing his bit to keep alive the fine art of understatement, ventured that "this is not the kind of music that most of these stations would want to be playing."

DAN: My editor ran across a Trivial Pursuit question the other day that puzzled me. It was something along the lines of, "What did the fundamentalists object to about Robin's costume?" The answer was, "His tights." Do you remember any controversy about that?

BURT: Yes, I do. The Catholic Legion of Decency didn't like the way I fit into my tights. They said I had too much of a bulge...

DAN: But Batman had tights...

BURT: Yeah, well, Batman — for whatever reason — didn't have the same bulge that I had. (Laughter.) They tried to get me to wear a double pair of underwear or a jockstrap. That didn't help. Anyway, they finally found some quack doctor there at 20th Century-Fox who gave me these pills. They last for two or three hours, and they kind of shrink you up.

DAN: REALLY?

BURT: Uh-huh. As a matter of fact, this came out in LOOK magazine. And I got a letter from a 14-year-old kid who said, "I have the same problem you do. All my friends at school laugh at me. Can you please give me the name of the doctor so that I can get some of those pills and reduce this bulge?" P.S. My father doesn't know I'm writing."

'Courtship' to court for child star

VENTURA, Calif. (AP) — Brandon Cruz, who played Bill Bixby's son in the TV series "The Courtship of Eddie's Father," was sentenced last week to five days of manual labor and fined \$1,550 after pleading no contest to drunken driving.

Cruz, 30, was ordered to attend an alcohol education program. His lawyer entered the plea for him Wednesday. Cruz didn't appear in court.

Cruz said in court records that he flagged down a California Highway Patrol officer Sept. 21 after a truck ran him off a freeway. The officer gave Cruz a sobriety test, and he flunked, police said.

"The Courtship of Eddie's Father" aired on ABC from 1969 to 1972.



FAST EDDIE: Brandon Cruz

AXL VS. THE GOBAIN FAMILY

Didn't Axl Rose say something nasty to you at the MTV Video Music Awards in September?

They actually tried to beat us up. Courtney and I were with the baby in the eating area backstage, and Axl walked by. So Courtney yelled, "Axl! Axl, come over here!" We just wanted to say hi to him—we think he's a joke, but we just wanted to say something to him. So I said, "Will you be the godfather of our child?" I don't know what had happened before that to piss him off, but he took his aggressions out on us and began screaming bloody murder.

These were his words: "You shut your bitch up, or I'm taking you down to the pavement." [Laughs] Everyone around us just burst out into tears of laughter. She wasn't even saying anything mean, you know? So I turned to Courtney and said, "Shut up, bitch!" And everyone laughed, and he left. So I guess I did what he wanted me to do—be a man. [Laughs]

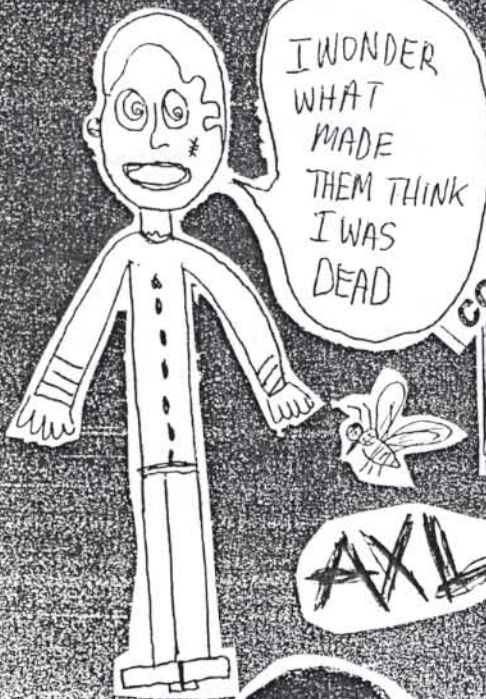


Photo: Jenny Harkins!

LONE WOLVES

HAMBONE

RICH

ELAN

ORIN

The Lone Wolves are a great band! Probably one of the most exciting bands in a lone time, due in large part to their rehearsal space one approach and style! I spoke to them at their rehearsal space one spooky night. drummer rich couldn't make it because he was recovering from an OPERATION!!!

VO: IS ROCK-N-ROLL SOMETHING YOU UNDERSTAND BY THINKING ABOUT IT OR IS IT SOMETHING YOU JUST FEEL? WHY DO YOU THINK SO MANY PEOPLE "THINK" THEY FEEL IT BUT DON'T UNDERSTAND IT?

ORIN: IS THIS MULTIPLE CHOICE? YOU SHOULD'VE TOLD ME, I WOULD'VE WRITTEN SOME ANSWERS ON MY HAND!

ELAN: ALL OF THE ABOVE.

ORIN: THE LATTER! LATTER TO THE FIRST PART OF THE QUESTION, OBVIOUSLY.

HAMBONE: WHAT DOES THAT MEAN?

VO: THAT MEAN'S ROCK-N-ROLL IS SOMETHING YOU FEEL... AS OPPOSED TO SOMETHING YOU UNDERSTAND... BUT THEN IF IT'S SOMETHING YOU FEEL WHY IS IT PEOPLE THINK THEY FEEL IT BUT REALLY DON'T BECAUSE THEY DON'T UNDERSTAND IT?

ORIN: BECAUSE THEY'RE DUMB!!

VO: BUT... HOW DO YOU "FEEL" ROCK-N-ROLL?

ORIN: IT'S VERY HARD TO EXPLAIN.

ELAN: IT'S AN EMOTIONAL REACTION IN A LOTTA WAYS. IT'S EITHER THE SOUNDS OR THE LYRICS OR A COMBINATION OF IT. MY PERSONAL FEELING WOULD BE THAT IT'S PARTIALLY COGNITIVE AND PARTIALLY JUST AN EMOTIONAL REACTION. TO UNDERSTAND CERTAIN LYRICS AND SIT THERE AND GO "HMM- WHAT DOES THIS MEAN?" YOU MIGHT LIKE TO DO THAT AND GET SOMETHING OUT OF IT... AND THAT WOULD BE COGNITIVE. WHEREAS A GOOD STRONG BEAT AND HIGH ENERGY MUSIC WOULD NOT BE. YOU KNOW... YOU DON'T SIT THERE AND SAY TO YOURSELF "AHA! THIS IS UPBEAT AND ENERGETIC." YA KNOW... YOU JUST START MOVIN' TO IT! SO...

ORIN: (TO ELAN) SO YOUR SAYING THERES TWO DIFFERENT APPROACHES?

ELAN: IT'S A COMBINATION.

VO: SO WHEN YOU SIT DOWN TO WRITE A SONG, LIKE ALL YOUR SONGS TO ME ARE REALLY ON THE MONEY ABOUT KNOWING HOW TO FEEL A ROCK-N-ROLL TUNE OUT, WHEREAS SOME OTHER BANDS YOU GET THE FEELING THAT THEY "THOUGHT" ABOUT "HOW TO WRITE A ROCK AND ROLL SONG" WITHOUT EVER HAVING A FEELING FOR IT.

ORIN: BUT THAT'S BECAUSE I DON'T THINK WE THINK ABOUT WRITING A SONG.

ELAN: WE DON'T PLAN ANYTHING OUT. THERE'S VERY LITTLE PRE-CONCEPTION BEFORE WE JUST JUMP IN AND LET IT GO. A LOT OF IT HAS TO DO WITH ALLOWING YOURSELF NOT MONITOR YOURSELF SO MUCH. WE JUST JUMP IN AND DO IT AND WHATEVER COMES OUT COMES OUT. AND THEN WE GO BACK LATER AND DECIDE WHETHER WE LIKE IT OR NOT. IF YOU START OUT WITH A FORMULA YOU'RE GONNA END UP WITH SOMETHING THAT SOUNDS FORMULATED. THE TRICK IS... AND I DO THIS AND I'VE CERTAINLY SEEN ORIN AND HAMBONE DO IT... IS USUALLY IT'S A VERY SPONTANEOUS KIND THING AND A LOT OF GREAT IDEAS WILL COME FLOWING WITHOUT THINKING ABOUT IT LIKE THAT. THERE WERE TIMES WHEN I SAT DOWN AND TRIED TO BE A LITTLE MORE LOGICAL ABOUT THINGS AND USUALLY IF I TOOK TOO MUCH OF A "I THINK I'M GOING TO DO THIS" APPROACH, I ENDED UP WITH SOMETHING NOT TERRIBLY INTERESTING. THAT'S WHAT HAPPENS WITH ME.

HAMBONE: I JUST THINK A LOT OF BANDS ARE TOO METHODOICAL ABOUT HOW THEY APPROACH MUSIC AND THEY RESTRICT THEMSELVES. IN THIS BAND WE ARE NOT REAL RESTRICTING ON WHAT PEOPLE HAVE TO OFFER SO THE SONGS ARE NOT REALLY IDEAS THEY'RE KINDA LIKE PEOPLE GETTING TO EXPRESS THEMSELVES AND EVERYONE ADDING THEIR OWN PERSONAL TOUCH TO THE SONG. THAT DOESN'T MAKE QUOTE-UNQUOTE "PERFECT" BUT IT MAKES IT SOUND LIKE US.

VO: WHEN YOU BUY A RECORD BY A BAND AND LISTEN AND SAY "THIS BAND HAS IT ALL WRONG" DO YOU THINK THAT'S BECAUSE THEY CAN'T "FEEL" IT OR IS IT BECAUSE THEY'RE NOT ALLOWING THEIR OWN PERSONALITY TO COME OUT?

ORIN: I GENERALLY DON'T DO THAT! IT'S A MATTER OF TASTE TO ME, NOT WHETHER THEY HAVE IT WRONG OR NOT.

HAMBONE: IT'S EITHER I LIKE IT OR I DON'T. WHAT I MIGHT NOT LIKE MILLIONS OF PEOPLE MIGHT. AS FAR AS FEELING MUSIC IT'S A PERSONAL REACTION. CERTAIN PEOPLE FEEL DIFFERENT WAYS ABOUT DIFFERENT MUSIC AND DIFFERENT PERIODS OF MUSIC BUT I JUST THINK THAT IT'S IMPORTANT WHEN YOUR IN A BAND SITUATION THAT THE PEOPLE YOU CHOOSE TO WORK WITH... EVERYONE GETS THE CHANCE TO EXPRESS THEMSELVES, OTHERWISE MAYBE THINGS WOULD SOUND A LITTLE MORE PLANNED OUT & REHEARSED. IT'S IMPORTANT THAT LIVE BANDS SHOULD SOUND LIVE AND WHEN YOU RECORD THE GOAL TO ACHIEVE IS TO SOUND AS LIVE AS POSSIBLE, AS EXCITING AS POSSIBLE.

ELAN: ONE THING THAT I WANT TO ADD TO THAT IS ALSO I THINK THAT ONE OF THE FEW THINGS THAT WE DO KEEP IN MIND CONSCIOUSLY IS NOT TO THINK IT THROUGH TOO MUCH BUT TO LET IT FLOW, ACTUALLY TRYING TO ENCOURAGE THAT IN OURSELVES ALOT. IT'S THIS STYLE THAT'S NOT REALLY A METHOD IN THAT WE KINDA HAVE A WAY WE GET TOGETHER IN THIS CERTAIN KIND OF FRAME OF MIND, WITH THE IDEA OF ANYTHING GOES!

VO: IS IT JAMMING?

ELAN: VERY LITTLE.

ORIN: IT'S MORE LIKE PUTTING YOUR CARDS ON THE TABLE.

ELAN: USUALLY IT STARTS WITH A VERY VERY PRELIMINARY BASIC IDEA THAT SOMEONE HAS. A COUPLE OF CHORDS OR A GENERAL FEEL, JUST A DRUM BEAT OR JUST A BASS LINE... A SMALL PIECE... AND IT GETS THROWN INTO THE MIDDLE OF THE ROOM AND THEN EVERYONE REACTS TO IT. IT'S SORT OF LIKE THERE IS A SPONTANEOUS REACTION TO IT. "LET'S TRY THIS LET'S TRY THAT" AND JUST SEE WHAT HAPPENS RIGHT OFF THE CUFF. AND THAT'S HOW THINGS FORM AND THEN WE GET ANOTHER TWO PIECES AND THEN SOMEONE SAYS "HEY TRY THAT!" AND THEN THERE'S A THIRD AND IT ALL COMES TOGETHER WITHOUT RELYING ON ANYTHING. IT'S LIKE HAMBONE SAID IT'S REALLY ANYTHING GOES! WE DON'T SET ANY RULES.

ORIN: YEAH.

VO: WHERE DO YOU FEEL MORE COMFORTABLE. IN A RECORDING STUDIO. ON STAGE OR JUST HANGING OUT AT HOME WRITING A SONG?

ORIN: ALL THREE OF THEM ARE VERY DIFFERENT FEELINGS. THE THIRD THING IS NOT COMPLETE BECAUSE WE DON'T REALLY DO THAT AS A BAND. WE DON'T SIT HOME AND WRITE SO I WOULD PROBABLY SAY FOR ME PERSONALLY, I'M MOST COMFORTABLE IN THE RECORDING STUDIO. THE FIRST REASON IS BECAUSE AT THAT POINT THE SONG IS BASICALLY DONE HOWEVER IT WAS FINISHED AND IT'S BASICALLY READY TO GO. THE OTHER REASON IS THERE IS CONTROL OVER THE SOUND AND I'VE GROWN UP BEING AROUND RECORDING EQUIPMENT AND STUDIOS SO I'M NOT SCARED OR UNCOMFORTABLE ABOUT THEN, I CAN PERFORM AND DO MY THING WITHOUT FEELING LIKE I'M BEING RECORDED AND ON THE SPOT.

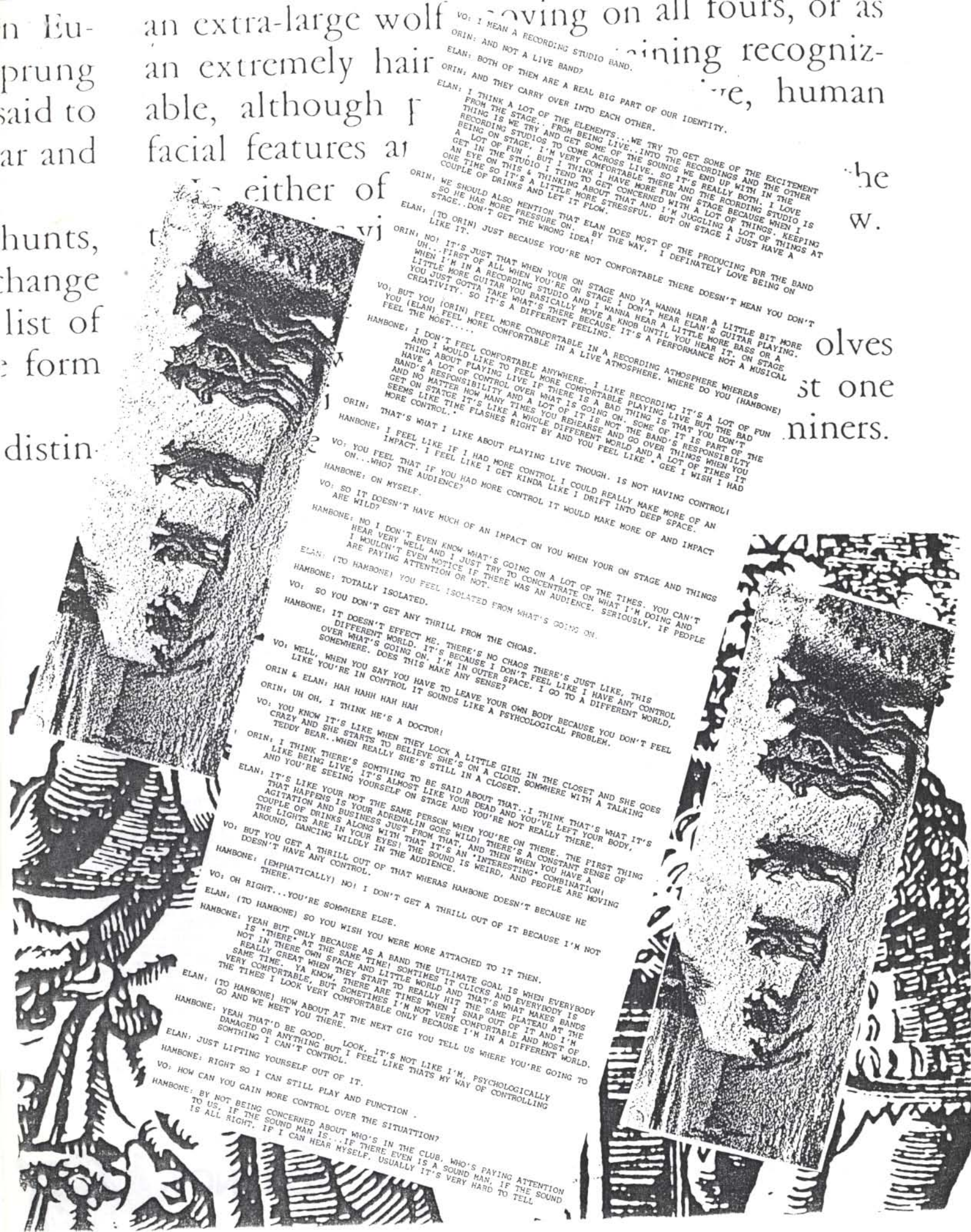
VO: WOULD YOU FEEL THE MOST COMFORTABLE IF THE LONE WOLVES WERE A RECORDING STUDIO BAND?

ELAN: YOU MEAN WITHOUT BEING LIVE?

VO: YES. A RECORDING BAND.

ORIN: I WOULD SAY WE ARE A RECORDING BAND.

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VO: I MEAN A RECORDING STUDIO BAND.
ELAN: AND NOT A LIVE BAND?
ORIN: BOTH OF THEM ARE A REAL BIG PART OF OUR IDENTITY.
ELAN: AND THEY CARRY OVER INTO EACH OTHER.
ORIN: I THINK A LOT OF THE ELEMENTS... WE TRY TO GET SOME OF THE EXCITEMENT FROM THE STAGE... INTO THE RECORDINGS AND THE OTHER THING IS WE TRY AND GET SOME OF THE SOUNDS WE END UP WITH IN THE RECORDING STUDIOS TO COME ACROSS LIVE. SO IT'S REALLY BOTH. I LOVE BEING ON STAGE, BUT I THINK I HAVE MORE FUN ON STAGE BECAUSE I GET A LOT OF FUN. BUT I THINK I TEND TO GET CONCERNED WITH A LOT OF THINGS WHEN I GET IN THE STUDIO I THINK ABOUT THAT AND I'M JUGGLING A LOT OF THINGS AT AN EYE ON THIS & THINKING ABOUT THAT AND I'M CONCERNED WITH A LOT OF THINGS AT ONE TIME SO IT'S A LITTLE MORE STRESSFUL, BUT ON STAGE I JUST HAVE A COUPLE OF DRINKS AND LET IT FLOW.
ORIN: WE SHOULD ALSO MENTION THAT ELAN DOES MOST OF THE PRODUCING FOR THE BAND SO HE HAS MORE PRESSURE ON. BY THE WAY, I DEFINATELY LOVE BEING ON STAGE... DON'T GET THE WRONG IDEA!
ELAN: (TO ORIN) JUST BECAUSE YOU'RE NOT COMFORTABLE THERE DOESN'T MEAN YOU DON'T LIKE IT.
ORIN: NO! IT'S JUST THAT WHEN YOU'RE ON STAGE AND YA WANNA HEAR A LITTLE BIT MORE WHEN I'M IN A RECORDING STUDIO AND I WANNA HEAR A LITTLE MORE BASS OR A LITTLE MORE GUITAR YOU BASICALLY MOVE A KNOB UNTIL YOU HEAR IT ON STAGE YOU JUST GOTTA TAKE WHAT'S THERE BECAUSE IT'S A PERFORMANCE NOT A MUSICAL CREATIVITY. SO IT'S A DIFFERENT FEELING.
VO: BUT YOU (ORIN) FEEL MORE COMFORTABLE IN A RECORDING ATMOSPHERE WHEREAS YOU (ELAN) FEEL MORE COMFORTABLE IN A LIVE ATMOSPHERE. WHERE DO YOU (HAMBONE) FEEL THE MOST...
HAMBONE: I DON'T FEEL COMFORTABLE ANYWHERE. I LIKE RECORDING IT'S A LOT OF FUN AND I WOULD LIKE TO FEEL MORE COMFORTABLE PLAYING LIVE BUT THE BAD THING ABOUT PLAYING LIVE IF THERE IS A BAD THING IS THAT YOU DON'T HAVE A LOT OF CONTROL OVER WHAT IS GOING ON. SOME OF IT IS PART OF THE BAND'S RESPONSIBILITY AND A LOT OF IT IS NOT THE BAND'S RESPONSIBILITY AND NO MATTER HOW MANY TIMES YOU REHEARSE AND GO OVER THINGS WHEN YOU GET ON STAGE IT'S LIKE A WHOLE DIFFERENT WORLD AND A LOT OF TIMES IT SEEMS LIKE THE TIME FLASHES RIGHT BY AND YOU FEEL LIKE "GEE I WISH I HAD MORE CONTROL."
ORIN: THAT'S WHAT I LIKE ABOUT PLAYING LIVE THOUGH. IS NOT HAVING CONTROL!
HAMBONE: I FEEL LIKE IF I HAD MORE CONTROL I COULD REALLY MAKE MORE OF AN IMPACT. I FEEL LIKE I GET KINDA LIKE I DRIFT INTO DEEP SPACE.
VO: YOU FEEL THAT IF YOU HAD MORE CONTROL IT WOULD MAKE MORE OF AN IMPACT ON... WHO? THE AUDIENCE?
HAMBONE: ON MYSELF.
VO: SO IT DOESN'T HAVE MUCH OF AN IMPACT ON YOU WHEN YOUR ON STAGE AND THINGS ARE WILD?
HAMBONE: NO I DON'T EVEN KNOW WHAT'S GOING ON A LOT OF THE TIMES. YOU CAN'T HEAR VERY WELL AND I JUST TRY TO CONCENTRATE ON WHAT I'M DOING AND I WOULDN'T EVEN NOTICE IF THERE WAS AN AUDIENCE. SERIOUSLY, IF PEOPLE ARE PAYING ATTENTION OR NOT.
ELAN: (TO HAMBONE) YOU FEEL ISOLATED FROM WHAT'S GOING ON.
HAMBONE: TOTALLY ISOLATED.
VO: SO YOU DON'T GET ANY THRILL FROM THE CHAOS.
HAMBONE: IT DOESN'T EFFECT ME. THERE'S NO CHAOS THERE'S JUST LIKE, THIS DIFFERENT WORLD. IT'S BECAUSE I DON'T FEEL LIKE I HAVE ANY CONTROL OVER WHAT'S GOING ON. I'M IN OUTER SPACE. I GO TO A DIFFERENT WORLD, SOMEWHERE. DOES THIS MAKE ANY SENSE?
VO: WELL, WHEN YOU SAY YOU HAVE TO LEAVE YOUR OWN BODY BECAUSE YOU DON'T FEEL LIKE YOU'RE IN CONTROL IT SOUNDS LIKE A PSYCHOLOGICAL PROBLEM.
ORIN & ELAN: HAH HAH HAH HAH
ORIN: UH OH, I THINK HE'S A DOCTOR!
VO: YOU KNOW IT'S LIKE WHEN THEY LOCK A LITTLE GIRL IN THE CLOSET AND SHE GOES CRAZY AND SHE STARTS TO BELIEVE SHE'S ON A CLOUD SOMEWHERE WITH A TALKING TEDDY BEAR. WHEN REALLY SHE'S STILL IN A CLOSET.
ORIN: I THINK THERE'S SOMETHING TO BE SAID ABOUT THAT... I THINK THAT'S WHAT IT'S LIKE BEING LIVE. IT'S ALMOST LIKE YOUR DEAD AND YOU'VE LEFT YOUR BODY, AND YOU'RE SEEING YOURSELF ON STAGE AND YOU'RE NOT REALLY THERE.
ELAN: IT'S LIKE YOUR NOT THE SAME PERSON WHEN YOU'RE ON THERE. THE FIRST THING THAT HAPPENS IS YOUR ADRENALIN GOES WILD! THERE'S A CONSTANT SENSE OF AGITATION AND BUSINESS JUST FROM THAT, AND THEN WHEN YOU HAVE A COUPLE OF DRINKS ALONG WITH THAT IT'S AN "INTERESTING" COMBINATION! THE LIGHTS ARE IN YOUR EYES! THE SOUND IS WEIRD, AND PEOPLE ARE MOVING AROUND, DANCING WILDLY IN THE AUDIENCE.
VO: BUT YOU GET A THRILL OUT OF THAT WHEREAS HAMBONE DOESN'T BECAUSE HE DOESN'T HAVE ANY CONTROL.
HAMBONE: (EMPHATICALLY) NO! I DON'T GET A THRILL OUT OF IT BECAUSE I'M NOT THERE.
VO: OH RIGHT... YOU'RE SOMEWHERE ELSE.
ELAN: (TO HAMBONE) SO YOU WISH YOU WERE MORE ATTACHED TO IT THEN.
HAMBONE: YEAH BUT ONLY BECAUSE AS A BAND THE ULTIMATE GOAL IS WHEN EVERYBODY IS "THERE" AT THE SAME TIME! SOMETIMES IT CLICKS AND EVERYBODY IS NOT IN THERE OWN SPACE AND LITTLE WORLD AND THAT'S WHAT MAKES BANDS REALLY GREAT WHEN THEY START TO REALLY HIT THE SAME PLATEAU AT THE SAME TIME. YA KNOW, THERE ARE TIMES WHEN I SNAP OUT OF IT AND I'M VERY COMFORTABLE, BUT SOMETIMES I'M NOT VERY COMFORTABLE AND MOST OF THE TIMES I LOOK VERY COMFORTABLE ONLY BECAUSE I'M IN A DIFFERENT WORLD.
ELAN: (TO HAMBONE) HOW ABOUT AT THE NEXT GIG YOU TELL US WHERE YOU'RE GOING TO GO AND WE MEET YOU THERE.
HAMBONE: YEAH THAT'D BE GOOD. LOOK, IT'S NOT LIKE I'M, PSYCHOLOGICALLY DAMAGED OR ANYTHING BUT I FEEL LIKE THATS MY WAY OF CONTROLLING SOMETHING I CAN'T CONTROL.
ELAN: JUST LIFTING YOURSELF OUT OF IT.
HAMBONE: RIGHT SO I CAN STILL PLAY AND FUNCTION.
VO: HOW CAN YOU GAIN MORE CONTROL OVER THE SITUATION?
HAMBONE: BY NOT BEING CONCERNED ABOUT WHO'S IN THE CLUB, WHO'S PAYING ATTENTION TO US, IF THE SOUND MAN IS... IF THERE EVEN IS A SOUND MAN, IF THE SOUND IS ALL RIGHT, IF I CAN HEAR MYSELF, USUALLY IT'S VERY HARD TO TELL

WHAT'S GOING ON. MUST OF THE CLONES IN WHICH WE'VE PLAYED DON'T REALLY HAVE SOUND EQUIPMENT OR P.A.'S OR ANYTHING LIKE THAT SO IT'S A ROUGH AND TUMBLE ENVIRONMENT WHERE YOU LITERALLY GET KICKED THROUGH THE DOOR AND KICKED ON STAGE AND IT'S LIKE "GO, AND YOU BETTER BE QUICK ABOUT IT...AND THEN GET OFF!!" AND THEN "SEE YA LATER!" IT'S NOT A VERY COMFORTING TYPE OF FEELING. ALSO THE TYPE OF SHOWS WE'RE GETTING AND HOW YOU'RE TREATED OR MISTREATED AS A MUSICIAN IS ALMOST AS IF.....

ELAN: YEAH. THAT CAN INTERFERE A LOT, IF A CLUB OWNER OR SOMEONE THERE GIVES YOU A HARD TIME BEFORE YOU GO ON IT'S VERY HARD TO SNAP OUT OF THAT AND LOOK LIKE YOU'RE HAVING A BALL ON STAGE. THERE'S NO DOUBT ABOUT THAT. I HAVE THAT PROBLEM TOO, AND IF AN AUDIENCE IS NOT RECEPTIVE YOU'RE NOT USUALLY GONNA HAVE A GOOD TIME EITHER AND ON THE OTHER HAND IF AN AUDIENCE IS REALLY REALLY RECEPTIVE IT MAKES IT A LOT EASIER TO RELAX. (TO HAMBONE) DON'T YOU FIND THAT?

HAMBONE: OH YEAH.

ELAN: WHEN THERE'S MORE INTERACTION WITH THE AUDIENCE IT'S EASIER TO SORT OF, KINDA KICK BACK AND ENJOY IT. INSTEAD OF WORRYING WHETHER YOU PASS THE TEST IN SOME SORT OF WAY.

VO: BUT SHOULDN'T THAT HAVE NO EFFECT ON YOU?

ELAN: PROFESSIONALLY, PROBABLY.

VO: A PERFORMER IS SUPPOSED TO GO OUT ON STAGE AND PUT FORTH A GREAT SHOW AND GIVE 100% WHETHER THE AUDIENCE HATES IT OR LIKES IT OR IS INDIFFERENT.

ORIN: THEORETICALLY YEAH!

ELAN: BUT WE'RE TOO MUCH OF AN EMOTIONAL BUNCH OF PEOPLE. WE'RE TOO REACTIVE AS PEOPLE JUST IN DAY TO DAY LIVES TO ALL OF A SUDDEN HAVE THAT ABILITY TO SWITCH OFF OUR FEELINGS. MAYBE THAT WOULD MAKE FOR A MORE QUOTE-UNQUOTE PROFESSIONAL ACT BUT IT'S NOT THAT EASY! WE TEND TO LEAVE OURSELVES IN A HIGHLY REACTIVE STATE ALL THE TIME AND WE ARE NOT ABLE TO SWITCH IT OFF ON STAGE. THAT'S WHY IF THINGS GO REALLY WELL AT A GIG WE REACT TO IT AND ARE ABLE TO RAUIGHIFY IT TEN TIMES OVER. WHEN WE HAVE A REALLY GOOD, POSITIVE INTERACTION WITH THE AUDIENCE AND WE FEEL GOOD ABOUT IT, I WILL AFFECT US AND WE'LL DO A MUCH BETTER SHOW. NO DOUBT ABOUT IT, IT'S REALLY A COLLABORATION WITH EVERYONE THERE.

HAMBONE: I DON'T EVER FEEL LIKE WE ARE PERFORMING. I DON'T FEEL IT'S AN ACT. TO ME IT'S MORE REAL. IT'S NOT LIKE I CAN GO UP THERE AND FAKE A PERSONALITY. FAKE WHO I AM, FAKE EVERYTHING ABOUT WHAT THE BAND STANDS FOR AND THEN GO BACK AND BE MYSELF.

ORIN: YEAH! I'M NOT GOING TO BE ABLE TO GO ON STAGE AND FAKE IT! I DON'T THINK WHATEVER THE SITUATION MIGHT BE IF I'M NOT IN THE MOOD TO DO MY THING IT'S NOT GONNA COME ACROSS. I MEAN I'LL DO IT BUT IT'S NOT GONNA HAVE THE SAME IMPACT AS BEING IN THE MOOD! IT'S NOT LIKE A JOB.

ELAN: WE'LL ALWAYS BE ABLE TO MAKE IT THROUGH OUR TUNES WITH A DECENT AMOUNT OF CONFIDENCE, BUT THE DIFFERENCE BETWEEN AN ADEQUATE, SATISFACTORY SHOW AND ONE WHERE WE ARE REALLY SHINING THROUGH AS PEOPLE, ARE THE ONES WHERE WE...FEEEEEEL...LIKE SHINING THROUGH AS PEOPLE. NOT BECAUSE WE THOUGHT WE HAVE TO.

VO: BUT ON THE ONE HAND YOUR SAYING "THIS IS NOT A PERFORMANCE. THIS IS NOT AN ACT" BUT ON THE OTHER HAND YOU SAY "YOU BECOME A DIFFERENT PERSON ON STAGE."

ORIN: BUT I CAN ANSWER THAT VERY EASILY. YOU CAN'T SAY THERE'S ONLY ONE YOU! I MEAN, HOW MANY PERSONALITIES DO YOU HAVE?? MAYBE HUNDREDS? WE ALL HAVE HUNDREDS AND HUNDREDS OF DIFFERENT PERSONALITIES! I PROBABLY HAVE A PERSONALITY ON STAGE THAT I PROBABLY DON'T HAVE AT ANY OTHER TIME EXCEPT WHEN I'M ON STAGE, AND SAME THING IN OTHER SITUATIONS DIFFERENT PERSONALITIES TAKE OVER MY BODY AND THAT'S HOW I AM, BUT IT DOESN'T MAKE ME ANY LESS OF "ME." THERE'S NO ACTING IT'S JUST A DIFFERENT PERSONALITY AND WHEN I LET THAT OUT THAT'S WHAT HAPPENS.

ELAN: (TO ORIN) I THINK THE OTHER "YOU" OWES ME FIVE DOLLARS!

ORIN: (TO ELAN) DOESN'T ONE OF "YOU" OWE ME FIVE DOLLARS??

HAMBONE: WHEN I GET ONSTAGE IT'S NOT ACTING. MAYBE THAT'S WHY I ESCAPE. I WOULD LIKE TO PROJECT MYSELF AS ME AND NO ONE ELSE, SO MAYBE THAT'S WHY PEOPLE SAY TO ME "OH YOU LOOK VERY COMFORTABLE AND NATURAL IN WHAT YOU'RE DOING." MAYBE I'M ABLE TO EXPRESS MY PERSONALITY BUT HOW I FEEL IS SOMETHING COMPLETELY DIFFERENT. I DON'T REALLY WANT TO GET UP THERE AND PUT ON A SHOW FOR ANYBODY I WANT TO PLAY OUR SONGS. IT'S NOT SO MUCH I FEEL LIKE "OH WE HAVE TO PUT ON A GREAT SHOW TONIGHT." WE ALWAYS FEEL LIKE WE ARE GONNA PUT ON A GREAT SHOW ANYWAY AND IT'S NOT AN ACT AND WE NEVER REALLY THINK ABOUT IT. LIKE WHAT IS THIS "ALTERNATIVE MUSIC" THING? IT SEEMS LIKE A VERY PLANNED OUT AND CALCULATED PLAN OF ATTACK FOR A CERTAIN AUDIENCE. A LOT OF BANDS BECOME TOTALLY TRAPPED IN THAT.

ORIN: YEAH. IF YOU LOOK AT "ALTERNATIVE NATION" ON MTV, AND IT'S CBS RECORDS, MCA RECORDS, COLUMBIA RECORDS... THAT REALLY DETERMINATES THE CONCEPT OF WHAT ALTERNATIVE REALLY IS. I ALWAYS THOUGHT ALTERNATIVE WAS SUPPOSED TO BE ALTERNATIVE TO WHAT THE MAJOR LABELS ARE PUTTING OUT. SO IF THE MAJOR LABELS PUT OUT MUDHONEY AND NIRVANA IT'S NOT ALTERNATIVE MUSIC ANYMORE.

ELAN: THEN WHAT IS ALTERNATIVE NOW...BRUCE SPRINGSTEEN?

ORIN: WELL WHAT'S NEW WAVE? WHAT'S POP? THESE TERMS ARE STYLES OF MUSIC.

ELAN: PEOPLE LIKE TO CREATE A SCENE BECAUSE IT'S SAFE, AND THEY LABEL IT "ALTERNATIVE" AND THEN THE STORE CAN HAVE AN "ALTERNATIVE" SECTION PEOPLE CAN BE "ALTERNATIVE" PEOPLE. A LOT OF BANDS WILL THEN WANT TO JUMP IN THERE BECAUSE THEY THINK IT WILL BE A CONVENIENT VEHICLE FOR PILING THEMSELVES. THEN YOU CAN HAVE "ALTERNATIVE PEOPLE" WHO AREN'T THE "PUNK PEOPLE" WHO AREN'T THE "METAL PEOPLE" AND PEOPLE FEEL SAFE BEING PIDGEHOLED INTO CATEGORIES.

HAMBONE: WE DON'T HAVE THAT KIND OF ACT. WE DON'T ACT PUNK. WE DON'T ACT ROCK AND ROLL. WE ONLY ACT LIKE WHO WE ARE. WE DON'T HAVE TO PUT ON SOME AIR OR FRONT. I FEEL THAT'S VERY DAMAGING TO MUSIC WHEN PEOPLE AREN'T REALLY REAL AND THEY GET UP THERE AND PERFORM AND WHAT'S REALLY DAMAGING IS WHEN YOU MEET THESE PEOPLE ON THE OUTSIDE AND YOU SAY "WOW THAT WASN'T MY PERCEPTION OF THIS PERSON AND THIS BAND, BOY AM I REALLY SHATTERED NOW." I WOULD HATE TO HAVE THAT HAPPEN TO ME.

VO: THE ATTITUDE YOU HAVE IS VERY REFLECTIVE IN YOUR MUSIC, WHICH IS NOT VERY CATEGORIZABLE IN ANY OBVIOUS WAY. HOW DID THE LONE WOLVES DEVELOPE INTO A FULL FLEDGED BAND? DID YOU WAKE UP ONE MORNING AND SAY "LONE WOLVES!! I THINK I'LL MAKE A BAND!"?

ORIN: NO BUT I DID COME BACK FROM TWO AND A HALF MONTHS OF TRAVEL IN EUROPE AND I WHEN I CAME BACK I DECIDED I WANTED TO PUT A BAND TOGETHER THAT WASN'T PRETENTIOUS OR ROCK STAR-ISH OR ANY ATTITUDE PROBLEMS LIKE THAT.

VO: PREVIOUS BANDS HAD THESE PROBLEMS?

ORIN: PART OF THE DEMISE OF ALL MY PREVIOUS BANDS WAS THAT THE FOCAL POINT OF THE BAND ENDED UP BEING AN ASSHOLE. AND THEY WERE HARD TO REPLACE BECAUSE THEY WERE THE EMBERS OF THE BAND WHICH MEANS THAT THE BASIC OVER-ICING OF THE BAND WAS THE MAJOR CONTROLLER OF THE SITUATION WAS AN ASSHOLE! SO WHAT'S THE SOLUTION? WHEN YOU FORM A BAND AND THE SINGER IN EVERY BAND YOU PUT TOGETHER ENDS UP BEING AN ASSHOLE??? EVENTUALLY WHAT TO

YOU LEARN? YOU CAN ONLY LEARN THAT THE ONLY WAY TO PREVENT THAT SITUATION FROM HAPPENING IS....

ELAN:.... IS TO BE THAT ASSHOLE!!!!!!

ORIN: ... AND THEN YOU ARE IN CONTROL OF DISPENSING THE ASSHOLENESS. THAT'S BASICALLY THE CONCEPT OF THE BAND.

HAMBONE: YES. ORIN IS THE ASSHOLE IN THIS BAND.

ORIN: AN BEING THAT ASSHOLE, I CAN DISPENSE ONLY MINUTE AMOUNTS IN COMPARISON MUCH MUCH SMALLER THAN ANYONE ELSE IN THE ASSHOLE FEILD.

VO: THAT'S NICE. WE APPLAUD THAT.

ORIN: JUST LEAVE MY NAME OFF THIS INTERVIEW!! THIS BAND IS REALLY EXCITING BECAUSE SINCE THERE'S NO BOUNDERIES YOU NEVER KNOW WHAT'S AROUND THE CORNER. IT'S ALWAYS SOMETHING NEW.

ELAN: THE GROWTH IS UNLIMITED!

HAMBONE: THIS IS THE FIRST BAND I'VE EVER BEEN IN WHERE ALL THE PEOPLE REALLY WORK! IT ISN'T ONE PERSON DOES ALL THE DIRTY WORK AND WHATEVER IT IS THAT WE NEED TO DO, AND THE OTHERS JUST MOAN ALL THE TIME, ABOUT HOW THEY ARE UNSATISFIED.

ELAN: IT'S FUNNY, CAUSE IT'S NOT JUST ONE PERSON DOING ALL THE SHIT WORK. BUT IT ISN'T LIKE THE SAME AMOUNT OF WORK SPLIT AMONGST FOUR PEOPLE AND WE EACH GOT A QUARTER OF IT. IT'S MORE LIKE WE CAME UP WITH FOUR TIMES THE USUAL AMOUNT OF SHITWORK! THAT'S A PRETTY AMAZING THING.

HAMBONE: WE JUST ALL WORK VERY HARD.

VO: IS THE SONG CHOMDERHEAD A PUT DOWN TO STUPIDITY OR A PRAISE OF IT?

ORIN: NEITHER AND BOTH. IT'S BOTH AT THE SAME TIME.

VO: ISN'T THAT A CONTRADICTION?

ORIN: YES. I WOULD SAY SO.

ELAN: YOU SHOULD JUST, LIKE, ERASE THE TAPE MAN, HE JUST NEUTRALIZED IT!!

VO: WHAT ABOUT THE SONG "KILLER"? IN THAT SONG IT'S UNCLEAR TO ME WHETHER THE SONG IS SAYING THE GUY WAS FRAMED OR HE ACTUALLY KILLED! WHY LEAVE THAT UP TO THE LISTENER? WHY NOT BE MORE DIRECT?

ORIN: THEN WHAT'S THE FUN?

VO: IT'S FUN FOR YOU TO BE AMBIGUOUS?

ORIN: LIFE IS AMBIGUOUS!

VO: SO YOU INTENTIONALLY WRITE AMBIGUOUS LYRICS TO REFLECT THAT?

ORIN: NO! I DON'T INTENTIONALLY WRITE ANY LYRICS!

ELAN: THEY COME OUT THAT WAY AND THEY DON'T COME OUT THAT WAY! HAH HAH HAH!!

ORIN: THE ONLY THING I CAN SAY REFLECTS BACK TO THE DIFFERENT PERSONALITIES THAT ONE PERSON HAS. THAT'S WHY EVERY THING IN LIFE WOULD BE AMBIGUOUS. I DON'T THINK THERE WOULD EVER BE ANY SUBJECT THAT TOGETHER IN SUCH A WAY THAT THEY THINK I COULDN'T SEE BOTH SIDES TO IT. DID I GET OUTA THAT QUESTION SMOOTHLY ENOUGH?

VO: IT MAKES YOU SOUND LIKE A NON-COMMITAL PERSON.

ORIN: NO! I WOULD BE VERY.... I WOULDN'T NECCASARILY SAY I'M NOT COMITIAL! I WOULD SAY THAT I WOULD COMMIT TO SOMETHING I BELIEVE IN BUT THERE IS A POSSIBILITY THAT THE NEXT DAY I WOULD BELIEVE IN SOMTHING ELSE.

(EVERYONE STARTS TALKING AND LAUGHING AT ONCE)

ELAN: THE ONLY THING I'D ADD TO THAT IS I ALWAYS FELT IT SHOULD BE HOWEVER THE LISTENER WANTS TO TAKE IT. IF THE LISTENER ASSIGNS A CERTAIN MEANING TO IT THEN... GREAT! IF THE MEANING CHANGES ON THE THIRD OR FOURTH LISTEN... THEN OKAY. FINE!! THESE LYRICS ARE PUT TOGETHER IN SUCH A WAY THAT THEY MAY OR MAY NOT EVOKE CERTAIN IMAGES IN OTHER PEOPLE'S BRAINS WHEN THEY LISTEN TO THEM. IF PERSON "A" IMAGE IS DIFFERENT FROM PERSON "B" IMAGE THEN... FINE.. GREAT!

ORIN: THE OTHER IMPORTANT THING TO REMEMBER IS THAT THEY ARE NOT DISCONNECTED FROM EACH OTHER. THE MUSIC AND LYRICS ARE ONE. I REALLY WANE TO THAT UNDERSTANDING ABOUT THIS BAND WHEN YOU ASKED ME OUT IN CONEY ISLAND ABOUT A LINE IN THE SONG "WART." AND YOU ASKED ME "THIRD LINE, 2ND VERSE," AND THERE WAS NO WAY I WAS GONNA BE ABLE TO TELL YOU THAT, UNLES YOU HAD ME PLAY THE SONG RIGHT THERE AND STOPPED ME RIGHT AT THE POINT WHEN YOUR QUESTION AROSE AND THEN I WOULD BE ABLE TO TELL YOU WHAT IT MEANT.

ELAN: I GUESS THAT MEANS WE SHOULD BE PRACTICING MORE.

ORIN: NO IT'S NOT A MEMORY THING, IT'S MORE UNH....

VO: SO IF SOMEONE ASKS YOU "IS WART A SONG ABOUT SEXUALITY?" AND ANOTHER PERSON ASKS "IS THAT SONG WART ABOUT INSANITY?" IT COULD MEAN BOTH OR NIETHER IN ANY SONG IN ANY CASE??

ORIN: I DON'T KNOW. I'M NOT ONE TO REALLY DESCRIBE EMOTIONS OF SONGS. ALL I CAN SAY IS LISTEN TO IT AND COME UP WITH YOUR OWN CONCLUSION. I DON'T WANT TO SIT HERE AND PHILOSOPHIZE ABOUT THE ART IN MUSIC. I CAN TELL YOU FROM A TECHNICAL STANDPOINT ABOUT HOW WE PUT THINGS TOGETHER. BUT FROM AN ARTISTIC SOUL STANDPOINT I CAN SIT HERE AND RAMBLE FOR FOUR HOURS AND NEVER REALLY EXPRESS THE OPINION OR EMOTION OF A SONG.

ELAN: SOMETIMES THE LYRICS WILL COME OUT THE SAME WAY THE MUSIC DOES, IN A VERY SPONTANEOUS WAY AND IT'S NOT PRE-DETERMINED LYRICALLY EITHER. UM, IT'S NOT LIKE "LET'S WRITE LYRICS ABOUT THIS CERTAIN THING." IT'S JUST THAT THE WORDS SORT OF FLOW OUT ALSO. WHETHER YOU LOOK BACK AT IT SOMETIMES AND IT ALL MAKES A COMPLETE PICTURE, OR THE SAME PICTURE WHEN YOU LOOK BACK TO IT IS NOT NECCASARILY THE CASE. I LISTENED BACK TO A LOT OF OUR SONGS A COUPLE OF TIMES, LOOKED AT THIS A CERTAIN WAY LOOKED AT THAT A CERTAIN WAY AND REALIZED IT'S NOT LIKE IT'S THERE FOR EDITING. YOU CAN'T GO BACK AND SAY "YOU KNOW, THIS LINE DOESN'T REALLY MAKE SENSE! IT DOESN'T MATCH THE FIRST LINE!" AND SO FORTH. THE WORDS COME OUT AND THAT'S THE WAY IT IS. THEY FIT WITH THE MUSIC. IT WORKS. IT FEELS RIGHT TOGETHER. IT MIGHT GIVE YOU SOME INFORMATION OR IT MIGHT NOT BUT THE MAIN THING IS THAT THE MUSIC AND THE LYRICS SORT OF WORK TOGETHER AND THEY COME OUT THE WAY THEY DO.

ORIN: AND THEY'RE NOT EVEN ALWAYS LYRICS EITHER...SOMETIMES THEY'RE JUST NOISES LIKE IT THE SONGS "EENIE MEANIE" AND "MR.SIDEBURNS"

HAMBONE: THAT'S WHAT MAKES IT FUN.

VO: BUT WITH THE MUSIC IT SEEMS THAT YOU WORK ON THE MUSIC TOGETHER, WHEREAS IT SEEMED TO ME THAT THE LYRICS WERE MORE LIKE ELAN WROTE THE SONG "EGG" AND ORIN WROTE "WART" AND HAMBONE WROTE "TASTES LIKE CHICKEN" AND THAT THE LYRICS ARE NOT WORKED ON TOGETHER BUT COME FROM INDIVIDUALS.

HAMBONE: BUT WHY IS IT SO IMPORTANT FOR PEOPLE TO BE ABLE TO UNDERSTAND AND RELATE TO LYRICS?? IT'S A VERY PERSONAL THING. IF PEOPLE GET DIFFERENT THINGS OUT OF WHAT YOU WRITTEN THEN YOU'VE ACCOMPLISHED WHAT YOU WANTED

We're too much of an emotional bunch
A people - ELAN PORTNOY



creatures—toads, cats, and bases whose forms

In Italy it
grew hair

TO ACCOMPLISH. WHY ACCOMPLISH SOMETHING SPECIFIC, SO CUT AND DRIED? YOU SHOULD ACCOMPLISH SOMETHING THAT GETS A LOT OF DIFFERENT POINTS ACROSS TO A LOT OF DIFFERENT PEOPLE. OUR SONGS CAUSE YOU TO THINK, THEY CAUSE YOU TO REACT AND ASK QUESTIONS OR CAUSE YOU TO HAVE CERTAIN FEELINGS. YOU SAY "WOW, THIS MAKES ME LAUGH BECAUSE THIS LINE REMINDS ME OF WHO WROTE THE SONG SAID 'NO! IT'S NOT ABOUT WHAT YOU THINK IT'S ABOUT, IT'S ABOUT THIS!!' AND THEN YOU WOULD SAY 'OH THAT'S RIDICULOUS, I THINK IT SHOULD BE ABOUT THAT, OTHERWISE IT MAKES THE SONG KINDA CHUNNY!' YOU STARTED TO ANTICIPATE EVERY SPECIFIC LYRIC AND YOU FOUND OUT 'GEE, I WAS TOTALLY WRONG! I DON'T LIKE THAT BAND ANYMORE!' BECAUSE THEY NO LONGER RELATE TO YOU. BUT I THINK WE RELATE TO A LOT OF PEOPLE AND CAUSE PEOPLE TO TAKE IT IN AND FEEL SOMETHING RATHER THAN BE SO PINPOINTED AND EXACT ABOUT WHAT THE DEFINITION OF A LYRIC IS.

VO: WHEN YOU HAVE TWO GUITARISTS IN A BAND DOES THAT FORCE ONE GUITARIST TO PLAY EITHER AND THE OTHER LEAD? OR IS IT POSSIBLE TO MAKE EACH GUITAR DISTINCT FROM EACH OTHER WITHOUT BEING THAT OBVIOUS?

ORIN: I WOULD SAY GENERALLY IT'S ALWAYS A CONSTANT BATTLE WHEN YOU HAVE TWO GUITARISTS IN A BAND BUT SPECIFICALLY WITH THIS BAND I DON'T FEEL THAT AT ALL. I WOULD SAY IN THIS BAND THERE SEEMS TO BE A VERY NATURAL GEL AND I WOULD ATTRIBUTE THAT TO PROBABLY THE CHEMISTRY OF ELIAN AND I BEING BROTHERS.

HANDBONE: AN EVIL GEL ON YOU!

ELIAN: YEAN I THINK WHAT WE DO IS TO TRY AND LOOK AT THE TWO GUITARS NOT AS ONE HARDED LEAD AND ONE HARDED RHYTHM. WE PUT ALL THE INSTRUMENTS TOGETHER IN A WAY THAT SOUNDS ALMOST LIKE IT WAS ONE BIG INSTRUMENT. WE TRY AND SEPARATE THE TWO GUITARS SO YOU CAN LISTEN TO ONE AND GO "WHICH THAT'S GUITAR 'A' AND THAT'S GUITAR 'B' BUT WHEN YOU LIE BACK AND LISTEN TO THE WHOLE SONG IT BLENDS TOGETHER AND DOESN'T REALLY STAND OUT AS BEING TWO SEPARATE THINGS.

ORIN: AND THERE'S NOT A LOT OF NEGATIVE EGO IN THIS BAND, SO YA DON'T HAVE SOMEONE COMING UP AND SAYING "HEY IT'S MY TURN, LOOK AT ME, LOOK AT ME. I AM GREAT!"

ELIAN: YEA...THERE'S NO NEGATIVE EGO...I'M POSITIVE I'M GREAT!

HANDBONE: IF THERE IS ANY SEPARATION AT ALL IT'S JUST IN PERSONALITIES. IF I WAS A GUITAR PLAYER AND THERE WERE THREE IN THE BAND IT WOULD STILL SOUND LIKE THREE DISTINCT PERSONALITIES.

ORIN: BUT WHEN ONE OF US HAS TO SING AND PLAY AT THE SAME TIME, IT'S HARD SO THE ONE WHO IS DOING THE SINGING HAS AN EASIER PART TO PLAY.

ELIAN: WELL YES, SOME OF IT IS STRATEGIC LIKE THAT BUT WHAT HANDBONE SAID BEFORE MAKES A LOT OF SENSE AND I THINK THAT WITH HIM ON BASS AND US ON GUITAR IT IS STILL THE SAME CASE. EACH PERSONALITY COMES OUT ON THE INSTRUMENT. YOU CAN TELL AND DON'T WHAT THERE IS SO MUCH DISTINCTION BETWEEN THEM. IF YOU LISTENED TO A SINGLE OF HANDBONE'S BASS PLAYING YOU WOULD SAY... "THAT'S HANDBONE! THAT'S DEFINITELY HIM!" AND WITH OUR GUITAR PLAYING IT BOTH SOUNDS TOTALLY DIFFERENT YET BLENDS TOGETHER SO WELL.

VO: HOW WERE YOU ABLE TO DEVELOP SUCH DIFFERENT STYLES BEING BROTHERS? DID YOU EACH LISTEN TO DIFFERENT KINDS OF MUSIC?

ORIN: I DEVELOPED MY GUITAR STYLE AFTER I MOVED OUT OF THE HOUSE. ELIAN TAUGHT ME TO PLAY MUSIC BUT THAT WAS IN REFERENCE TO PLAYING BASS. I DIDN'T START PLAYING GUITAR UNTIL I MOVED OUT. ELIAN TAUGHT ME ABOUT MUSIC AND TO PLAY BASS BUT I WOULDN'T SAY HE TAUGHT ME HOW TO PLAY GUITAR.

ELIAN: AND ALSO GETTING BACK TO WHAT IS INSIDE OF US COMING OUT IN OUR PLAYING I'D HAVE TO SAY WE'RE VERY DIFFERENT PEOPLE IN A LOT OF WAYS. WE MAY BE BROTHERS AND HAVE A LOT OF THINGS IN COMMON BUT THERE'S A LOT OF DIFFERENT

DIFFERENCES IN OUR...OUR... (ELIAN LOOKS AT ORIN AND ORIN LAUGHS LOUDLY)

ELIAN: (GROANS) ...WAS I SAYING SOMETHING?

VO: IN YOUR PERSONALITIES! IT ALWAYS SEEMS TO GET BACK TO YOUR PERSONALITIES.

ORIN: YEAN WE'RE GIVING YOU THE BORING PERSONALITIES THING! QUESTION #7 TELL US ABOUT YOUR PERSONALITIES!

VO: OFTEN IT SEEMS AS YEARS PASS MANY GREAT BANDS LOSE IT AND BECOME BORING, COMMERCIAL, AND TERRIBLE. COULD THIS HAPPEN TO THE LONE WOLVES?

ELIAN: NO BECAUSE WE'RE ALREADY BORING AND COMMERCIAL.

ORIN: AND TERRIBLE!

VO: OKAY. (TO HANDBONE) DO YOU AGREE?

HANDBONE: THAT WOULD BE THE DAY THAT THEY CAN PUT UP A SIGN ADVERTISING FOR A BASS PLAYER.

ORIN: WHOOWAAAA!

VO: SO THEY'LL BECOME BORING AND COMMERCIAL BUT NOT YOU.

ORIN: (TO HANDBONE) YOU'RE EGO'S RUNNING LOOSE! CHAIN THAT EGO!

HANDBONE: (TO ORIN) YEAN RIGHT? NO, I DON'T THINK THAT WILL HAPPEN TO THE LONE WOLVES.

ORIN: YEAN I DON'T THINK SO EITHER BECAUSE YOU BECOME BORING BECAUSE YOU BECOME COMMERCIAL BECAUSE YOU WANT TO DO SOMETHING FOR SOMEONE ELSE. WE PLAY IN THIS BAND FOR OURSELVES. WE'RE NOT DOING IT TO TRY AND "MAKE IT." WE'RE NOT DOING IT FOR ANYBODY ELSE EXCEPT OURSELVES SO AS LONG AS THAT NEVER CHANGES, THEN THERE IS NO WAY THAT COULD EVER HAPPEN.

ELIAN: A LOT OF THOSE BANDS THAT LOST IT STARTED OUT WITH THE IDEA "WE'RE GONNA MAKE IT HAH! AND WE'RE GONNA DO WHATEVER IT TAKES TO MAKE IT!" AND THE WHOLE PROCESS OF MUSIC LIVES GETS PUT OFF TO THE SIDE AND THE MAIN THING BECOMES APPEALING TO A MARKET. SO A LOT OF THEM THAT TURNED OUT THAT WAY PROBABLY STARTED THAT WAY IN ESSENCE ALSO, EVEN IF THEY WERE TRYING TO BE "COOL, HAH!" AND DOING SOMETHING NOT POPULAR AT THE TIME AND BEING ON THE CUTTING EDGE. THE CONCEPT IN THEIR HEADS THOUGH WAS "HOW WE ARE DOING THIS BECAUSE WE WANT TO TRANSPORT OURSELVES INTO THE LAND OF THE SUCCESSFUL!" SO THEY END UP, EVENTUALLY WASHING OUT INTO NOTHING ELSE BUT A COMMERCIAL VIABILITY.

HANDBONE: THEY BECOME PARODIES OF THEMSELVES.

VO: DESCRIBE THE INFAMOUS "PORTCHESTER GIGS" AND WOULD YOU ADVISE OTHER BANDS TO PLAY THERE?

ELIAN: I WOULD SAY SURE! I'D ADVISE BANDS TO PLAY THERE!

HANDBONE: IT'S A GREAT PLACE TO PLAY.

VO: IF YOUR BAND WERE A DISEASE WOULD IT BE LIKE MEASLES, GONORRHEA, OR SLEEPING SICKNESS?

HANDBONE: IT'S LIKE A LOT OF DISEASES.

ELIAN: LIKE A BASH OR SOMETHING. BUT IF I HAD TO PICK ONE OF THOSE I GUESS IT'S LIKE GONORRHEA BECAUSE IT'S EASILY TRANSMITTED FROM ONE PERSON TO ANOTHER AND USUALLY DURING A NIGHT OF FLASKTORRE!

ORIN: NOT LIKE BRONCHITIS!

VO: WHAT'S LOST BY PLAYING REALLY LOUD AND WHAT'S GAINED?

ELIAN: UM, OUR HEARING IS LOST.

HANDBONE: AND VOLUME IS GAINED!

ELIAN: OUR PAY AT THE END OF THE NIGHT IN SOME OF THE CLUBS IS LOST.

VO: RUMORS CIRCULATE ABOUT THE LONE WOLVES. WHY DO RUMORS BEGIN AND HOW DO THEY HELP OR HURT? DO YOU BELIEVE THERE IS NO SUCH THING AS BAD PUBLICITY AS LONG AS PEOPLE ARE TALKING ABOUT YOU?

HANDBONE: IT'S WEIRD. I THINK THE ONLY RUMORS THAT SHOULD EVER HAVE BEEN SPREAD IT SHOULD BE THAT THEY ARE SAYING THAT WE'RE A REALLY GOOD BAND.

ORIN: AND HURT US OR NOT HURT US IN WHAT SENSE? I MEAN FROM A PERSONAL STAND POINT? I THINK THAT PEOPLE GET VERY BORED AND ANGRY AND SPITEFUL AND DESIRE TO START RUMORS BECAUSE THEY'RE BASICALLY ANGRY AND SO THAT'S WHY PEOPLE GENERALLY START RUMORS. AND THAT'S IN REFERENCE TO NEGATIVE RUMORS. RUMORS, SPREADING INFORMATION THAT IS A) NOT TRUE. AND B) HURTS SOMEONE. NEGATIVE RUMORS, WHICH ARE THE KIND I SOMETIMES START MYSELF. NEGATIVE RUMORS, IS DONE BY SOMEONE WHO IS BASICALLY ANGRY AND THERE IS NOTHING POSITIVE WHATSOEVER THAT EVER COMES FROM THAT. BUT I PARTAKE IN AMBIGUOUS RUMORS FROM TIME TO TIME.

ELIAN: SOME PEOPLE WANT TO SPEND TIME SCRATCHING AND CLAWING AND DIGGING AND FIGHTING AND...

ORIN: ...AND THAT'S FINE, THAT'S THEIR OWN BUSINESS.

ELIAN: BUT WE GOT OTHER SHIT TO DO SO IF PEOPLE WANNA TALK, I MEAN, IT'S JUST LIKE ANYTHING IN LIFE. AROUND THE OFFICE OR AROUND THE TOWNIS CLOS PEOPLE ARE GONNA TALK. THAT'S THE NATURE OF HUMANS. IN ANY AREA YOU FIND THAT KINDA THING. COMPETITION. TALKING BEHIND THE BACK AND STUFF. IN SOME WAYS IF IT'S DONE WITHIN ONE'S OWN LITTLE CIRCLE THEN IT'S JUST A WAY OF RELEASING SOME STRESS AND FRUSTRATION. BUT IF PEOPLE GO OUT TO START PROBLEMS THEN THAT'S THEIR OWN MOLLICIOUS INTENT. AND WE DON'T DO THAT KINDA SHIT. IF OTHER PEOPLE ARE GONNA DO IT HAH, THAN WHATEVA GONNA DO! ELAN THEIR WHITES ALL THE TIME! I'D RATHER NOT HAVE PEOPLE SAYIN' "BAD THINGS ABOUT US BUT SOMEONE IS ALWAYS GOING TO YOU'RE ALWAYS GONNA GET SOME BAD AND SOME GOOD. THAT'S JUST THE WAY LIFE IS.

HANDBONE: WE'VE ONLY TRIED TO LEND HELPING HANDS. TRIED TO BE HELPFUL.

VO: BUT DOESN'T IT PLEASE YOU AT LEAST THAT PEOPLE ARE TALKING ABOUT YOU?

ELIAN: WHETHER IT'S GOOD OR BAD?

HANDBONE: NO NOT REALLY.

ORIN: I'D RATHER THEY COME TO THE SHOW, AND HAVE A GOOD TIME AND BUY THE RECORDS AND ENJOY THEMSELVES. WHY NOT JUST ENJOY WHAT WE'RE TRYING TO DO. WE'RE NOT TRYING TO BE A...A...A RUMOR BAND.

ELIAN: IS THAT LIKE FLEETWOOD MAC?

ORIN: EXACTLY.

VO: I HEARD A RUMOR THAT STEVIE NICKS IS A WITCH.

ELIAN: IN THAT CASE MY OPINION IS IMPROVED ON HER.



IT'S HE! VICTOR ZORAK!
I THINK HE'S A...
LONE WOLF!

RIDICULOUS, MAN!
YOU DON'T REALLY
BELIEVE THOSE
OLD SUPERSTITIONS,
DO YOU? WHY, ZORAK
SEEMS LIKE A
NICE GUY!

LONE WOLVES
220 CENTRAL
PARK SOUTH,
NY, NY.
10019
APT 11-G

SEE REVIEW
OF 'WART'
SINGLE IN
THIS ISSUE



THE LONE WOLVES WOULD LIKE YOU TO WRITE TO THEM
THEY LOVE GETTING MAIL AND THEY ALWAYS WRITE BACK.

the Lone Wolves

What do you think caused your heterosexuality?

When and how did you first decide you were a heterosexual?

Is it possible that your heterosexuality is just a phase that you will grow out of?

Why must heterosexuals be so blatant, making a public spectacle of your heterosexuality? Can't you just be what you are and keep it quiet?

WHY NOT ASK THE HOMO-PUNKS OF...

PANSY DIVISION
PO BOX 460885
S.F. CAL. 94146-0885

PANSY DIVISION



VO: WHAT SORT OF RESPONSE HAVE YOU GOTTEN FROM THE SINGLE SO FAR?

JON: REALLY EXCELLENT- IT'S ONLY BEEN ABOUT A MONTH AS I WRITE, SO I HAVEN'T SEEN MANY REVIEWS, BUT THE RESPONSE HAS BEEN REALLY POSITIVE. I'VE HAD PEOPLE ALL OVER THE COUNTRY TELL ME THEY'VE HEARD IT ON THE RADIO, WHICH IS GREAT!

VO: DID YOU FEEL APREHENSIVE ABOUT RE-MAKING NIRVANA'S HIT SONG WITH QUEER LYRICS AND BEING CONSIDERED A NOVELTY ACT?

JON: I'M REALLY INTO MAKING THE BAND BE A FUN THING. 90% OF OUR SONGS ARE ORIGINALS, BUT COVERS CAN REALLY BE FUN, SO WE DO THEM. IF WE COULDN'T WRITE SONGS, THEN IT WOULD BE DIFFERENT. BUT SOME PEOPLE WILL SEE US AS A NOVELTY ANYWAY JUST BECAUSE OF WHAT WE SING ABOUT. WE'RE NOT JUST A NOVELTY, BUT SOME PEOPLE WILL PROBABLY THINK SO. I KNOW WHAT WE'RE DOING IS UNIQUE, SO I DON'T CARE.

VO: SAN FRANCISCO HAS HAD BOTH THRIVING PUNK AND GAY SCENES FOREVER! IS YOUR BAND THE FIRST MELDING OF THESE TWO WORLDS?

JON: NO BUT WE'RE THE FIRST GUY BAND THAT I KNOW OF DOING THIS KINDA STUFF. THERE ARE ACTUALLY A LOT OF DYKE BANDS HERE: TRIBE 8, MALIBU BARBI, LUCY STONERS, OTHERS TOO - THEY'RE ALL KIND OF HARD ROCK/PUNK, NOT AS MELODIC AS WE ARE. THERE ARE OTHER OPENLY GAY MUSICIANS AROUND, LIKE GARY FLOYD OF SISTER DOUBLE HAPPINESS, WHO ARE GOOD, BUT DON'T TALK ABOUT THE GAY THING AS DIRECTLY AS WE DO. BUT THERE'S NOT A BIG QUEER BAND SCENE YET. I THINK IT'S STARTING THOUGH.

VO: YOUR BAND HAS SORT OF A BUZZCOCKEY SOUND. PETE SHELLY IS SUPPOSEDLY GAY YET HE IS NOW MARRIED & HAS A BABY. DO YOU FEEL BETRAYED?

JON: NAH. HE NEVER PROMISED ANYBODY ANYTHING. IT'S COOL TO FIND OUT THAT HE AND STEVE DIGGLE WERE LOVERS FOR YEARS, BUT SOME OF MY BEST FRIENDS ARE BI, SO IT DOESN'T BOTHER ME. BY THE WAY, WE DO A VERSION OF 'HOMOSAPIEN' LIKE THE EARLY BUZZCOCKS MIGHT HAVE DONE IT.

EDITORS NOTE: RIGHT BEFORE THE BUZZCOCKS BROKE UP THEY RECORDED A VERSION OF 'HOMOSAPIEN' WHICH WAS RELEASED ON THE BOOTLEG LP 'THE CLASS OF '76'. ALSO INCLUDED ON THIS LP ARE RARE & UNRELEASED SONGS BY THE SEX PISTOLS, SIOUXIE & THE BANSHEES, WIRE, THE FALL, AND GENERATION X. AFTER THE BUZZCOCKS BROKE UP, SHELLY RE-RECORDED 'HOMOSAPIEN' ON HIS 1ST SOLO LP & IT WAS BANNED IN ENGLAND BUT BECAME A NEW WAVE DANCE CLUB HIT HERE IN THE U.S.

VO: IN MAX R&R YOU EXPRESS FRUSTRATION AT HOW THE MAJORITY OF GAY PEOPLE ARE NOT INTO THIS KINDA MUSIC. THIS IS A FRUSTRATION I SHARE. DO YOU ALSO FEEL LIKE ME THAT DISCO IS THE MUSIC OF GAY OPPRESSION...AND WAS INVENTED TO BRAINWASH GAYS INTO A VACANT MINDLESS STUPOR?

JON: 5 YEARS AGO I MET THIS GUY WHO WAS FROM A SMALL TOWN IN INDIANA (I LIVED IN ILLINOIS THEN) WHO WAS JUST OUT, BUT WAS TOTALLY INTO JUDY GARLAND, POODLES, & HATED ROCK-N-ROLL. HE WAS 20 AND DIDN'T EVEN HAVE ANY GAY FRIENDS, YET HE KNEW EXACTLY WHAT THE TYPICAL GAY STEREOTYPES WERE. I HAVE NEVER BEEN ABLE TO UNDERSTAND WHY OR HOW PEOPLE, WHO GROW UP WITHOUT KNOWING OTHER GAY PEOPLE, AUTOMATICALLY GET INTO THAT STUFF. CAUSE I NEVER DID. I FIND IT MYSTIFYING. I DON'T REALLY KNOW HOW TO ANSWER YOUR QUESTION. I'VE BEEN OUT FOR 12 YEARS AND IT'S STILL A MYSTERY TO ME. WHY GAYS ARE INTO CERTAIN THINGS.

VO: THEY MAY NOT KNOW OTHER GAY PEOPLE...BUT THEY KNOW STRAIGHT PEOPLE WHO RE-ENFORCE STEREOTYPES, THESE GAYS THINK THEY ARE SUPPOSED TO LIKE THAT STUFF BECAUSE THEY ARE TOLD THAT'S WHAT GAYS ARE SUPPOSED TO LIKE. EVEN IF IT'S 'YOU'RE NOT SUPPOSED TO LIKE DISCO BECAUSE GAYS LIKE DISCO.' THEN WHEN THEY COME TO RECOGNIZE THAT THEY ARE GAY THEY DECIDE TO LIVE UP TO WHAT THEY THINK BEING GAY IS ALL ABOUT. NOW, ABOUT YOUR WRITING... WRITING CATCHY TUNES IS A GIFT MANY BANDS DO NOT HAVE. DOES IT COME NATURALLY TO YOU OR IS IT VERY DIFFICULT TO CONSTRUCT YOUR SONGS?

JON: IT'S FAIRLY EASY FOR ME, BUT IT STILL TAKES A LONG TIME TO GET THEM FINISHED.

VO: YOUR BAND IS SO MUCH FUN. IT'S REFRESHING BECAUSE MOST BANDS HAVE NO SENSE OF HUMOR NOWADAYS. WHY IS HUMOR SO LACKING IN MUCH OF TODAY'S MUSIC?

JON: I WAS IN A BAND FROM '82-'87 THAT DID MOSTLY SERIOUS STUFF. I WAS TOO FRUSTRATED TO LAUGH AT MYSELF. I DECIDED THAT EVEN I DIDN'T WANT TO LISTEN TO MY BAND ANYMORE. I WANTED SOMETHING WHERE PEOPLE COMING TO SEE US WOULD ACTUALLY SMILE AND HAVE FUN. AT THE SAME TIME I DIDN'T WANT TO BE MINDLESS OR SILLY, I WANTED IT TO HAVE SOME MEANING & DEPTH. IT TOOK ME YEARS TO GET TO THIS POINT. WHY MORE MUSIC ISN'T FUN, I DON'T KNOW, BUT THAT'S MY STORY.

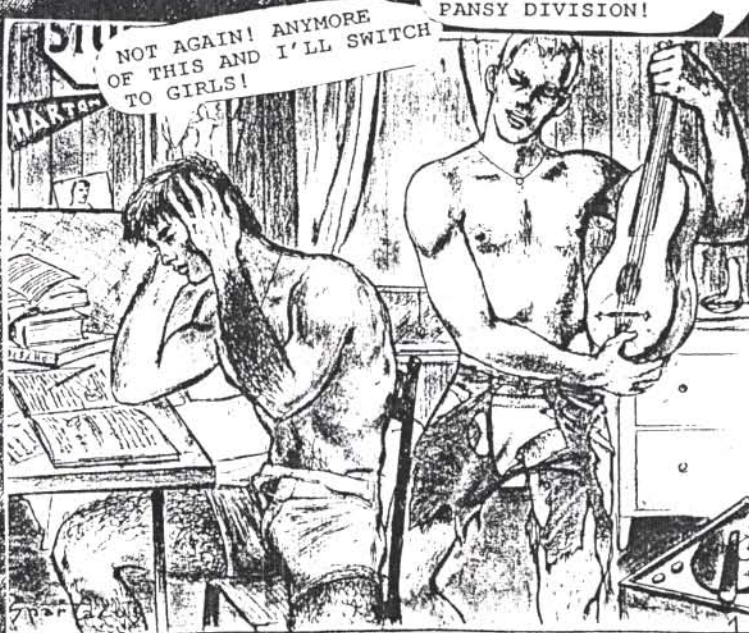
VO: IS 'FEM IN A BLACK LEATHER JACKET' WRITTEN ABOUT SOMEONE IN PARTICULAR?

JON: NO, IT'S A COMPOSITE OF SEVERAL PEOPLE. BUT THERE ARE PEOPLE I SEE THAT I CAN SAY, 'HEY-THERE'S ONE.'

VO: WHAT SORT OF DAY JOBS DOES THE BAND HAVE.

JON: WE ALL HAVE FULL-TIME 9-5 JOBS. I WORK FOR AN INDEPENDENT RECORD DISTRIBUTOR. CHRIS IS A FREE-LANCE VIDEO EDITOR, CURRENTLY WORKING FOR A BANK. DAVID IS OUR NEW DRUMMER- HE'S NOT ON THE RECORDINGS WE'VE MADE YET- AND HE'S A CARPENTER/CONSTRUCTION WORKER. HE'S A TOATL HUNK! WHEREAS CHRIS IS TALL & THIN AND I'M SHORT & THIN. WE'D LIKE TO TOUR AFTER THE ALBUM COMES OUT, BUT BECAUSE OF OUR JOBS, PROBABLY WON'T DO IT TILL THE FALL 'OF '93.

HEY LISTEN TO THIS
NEW SONG I WROTE FOR
PANSY DIVISION!



Homosexual behavior



EL VEZ!



\$1 per minute.
1-900-MEX-KING.

MEXICAN MENU

El Vez cuisine.

MEXICAN APPETIZERS

MEXICAN COMBINATION PLATTERS

1. WHEN WAS EL VEZ BORN? WHY?

I used to curate an art gallery, LA LUZ DE JESUS, in Los Angeles. I curated a show all on Elvis with artist from across the nation. Every day we would play videos, music and talk about Elvis. This really pushed me over the edge to do something about Elvis.

During the show I was told about Tribute Week in Memphis. It is a week of Elvis Festival on the week of his death. People come from all around the world to pay tribute and attend the swap meets, film fest, tours, meetings, shows etc. on Elvis.

I decided the week before leaving I would go to Memphis and do the idea of El Vez to the people waiting in line at Graceland with a boombox. I had gotten the idea of El Vez, the Mexican Elvis by watching *Kash is Elvis* an Impersonator we had at the opening of the *Elvis Show* I had curated.

On the night of August 15 1988 El Vez made his first appearance on Elvis Presley Blvd, at 10:00pm. He wore gold lame pants, a gold sombrero and a jacket covered with Elvis buttons and 400 flyers declaring "Elvis is Mexican" each flyer showing Elvis in Mexican garb (stills from "Fun in Acapulco"). The flyers were gone in minutes! (luckily I had been added to an Elvis Impersonator Show at a redneck bar called Bad Bob's Vapors) People were taking pictures of El Vez left and right. Television crews were there also. This all set the scene for the first El Vez show the next night. The show went on. People loved it. Major papers were there. Before I could get back to Los Angeles El Vez had already been in the Los Angeles Times.

2. IS EL VEZ THE KING? OR IS ELVIS PRESLEY THE KING?

Everyone is King!

3. WILL EL VEZ TOUR AMERICA SOON? CAN WE EXPECT TO SEE HIM IN N.Y.? El Vez has played

in San Francisco, Dallas, Memphis, Atlanta, Chicago, Athens, Charlotte N.C., Philly, Washington D.C., Las Cruces, And NY (Paladium, Pyramid, Tattoo, Hard Rock, etc.)

4. CAN ANYONE LOVE EL VEZ? WHY OR WHY NOT?

Yes! Yes, why not?

5. WHO IS IN THE EL VEZ BAND? They are called the Memphis Mariachis '92. Bill, Jim, Paul, Karey, Ed are them they each excel in a different type of music: Paul-Rock-a-billy, Jim-70's Rock style, Bill-Mexican Nortenos y mas Ed doesn't excel so we are looking to replace him as conga and percussion.

6. WHY IS NEW LP CALLED "NOT HISPANIC"? DOES EL VEZ PREFER THE TERM "LATINO"?

Yes you got it! In a sense the Imperialism of the U.S. was the term "HISPANIC" brought up during the Reagan era

to blanket the Latino people under one name. Thus wiping away our individuality as people from different cultures AND continents, wiping away our history of Aztecs, Mayans etc. by implying we come from. And originate from Spain, the whole Euro-centric point of view, a white mans point of view. The Chicano thing is...

where do we stand? Mexicans? Americans? "We are confused and full of rage" The real history of Mexico has so much to do with Spain too. We had a glorious history before Spain too. Suffering more from Spain or U.S domination? which came first the chicken or the egg? Which killed more? I don't have the scores.

".....we are so confused and full of rage!" Should we keep the blanket as a sign of unity? Are we not stronger together than apart (Latinos blanketed under the name Hispanic). Blacks under the title Blacks. Or do we have to follow any mold? Take us for who we are as groups of people.

7. ELVIS WAS A SINGER/MUSICIAN...BUT HE REALLY WANTED TO BE AN ACTOR. IS THIS TRUE OF EL VEZ AS WELL? WILL EL VEZ BE IN FILMS SOON?

El Vez will appear in his first film in March, Alison Anders "Mi Vida Loca"

8. RECENTLY THERE WAS A TV SHOW ABOUT YOUNG ELVIS. w/music by Los Lobos Y Jelly Roll. WHY NO SHOW ABOUT YOUNG EL VEZ?

Maybe I'm too young? We are working on the show now,

9. WHAT IS EL VEZ'S FAVE FOOD? FAVE COLOR? FAVE DEPT. STORE? FAVE SEX SYMBOL? FAVE SEX ACT? Mexican of course! Gold! 99¢ Stores! Elvis and Priscilla circa '62! Safe!

10. ANYTHING ELSE TO ADD? El Vez plus El Vettes = Show Time!

Gracias man.....from GRACIASLAND!

El Vez Co.

El Vez Co.
3322 Hamilton Way
LA CA 90026

ELVISLOVE

SEE REVIEW
OF THE NEW
EL VEZ LP
IN THIS
ISSUE OF
VO



All dishes are served with rice and beans

DESSERT



TAPAS

El Vez is coming into his own—he may soon get his own TV series. And who is El Vez, you may ask. Familiar to nightclub audiences as the self-proclaimed "Mexican Elvis," the performer entertains with such numbers as "You Ain't Nothin' but a Chihuahua."

El Vez, whose real name is Robert Lopez, says he's in his late 20s and professes (tongue firmly in cheek) to be the illegitimate son of Elvis Presley and Chare.

Behind the TV project are *Fresh Prince* of Bel Air co-producers Jeff Pollack and Benny Medina—who is also an exec at Warner Records.

The story will focus on a Latino community leader in East L.A. who discovers he has a brother he never knew about, and with whom he must live to collect an inheritance. The brother—a wild and campy guy—is El Vez.

Enchilada
En el Barrio
Tostada
Burrito
Robert Lopez
Tamale
Taco
Mexican Style

Morunos

ED. NOTE: ARIANE IS THE CORRECT SPELLING

'The Ultra 5
P.O. Box 1821
Murray Hill Station
N.Y., N.Y.
10156-0610



VO: HOW DID THE BAND MEET? BOB AND ARIANNE CAME FROM OHIO AND MET TARA?
HOW DID THAT HAPPEN?

TARA: WELL, I ANSWERED AN AD IN THE VILLAGE VOICE THAT SAID "BASS PLAYER
NEEDED FOR '60s GARAGE BAND." AND I CALLED UP AND I CAME DOWN AND
AUDITIONED AND WAS SUPRIZED TO SEE THERE WAS ELLEN MY GOOD BUDDY!

VO: SO ELLEN I GUESS WAS THE ORIGINAL DRUMMER WHOSE ON THE FIRST 45.
THE GIRL WITH THE HAT?

BOB: NO THAT DRUMMER...HER NAME WAS JOHANNA. SHE WAS AFTER ELLEN, AND BEFORE
ELLEN THERE WAS A GUY.

VO: (TO BOB) SO WHEN YOU CAME HERE FROM OHIO, WAS THE ULTRA 5 ALREADY IN
EXISTANCE THERE?

BOB: NO I WAS IN A BAND CALLED "THE RAGGED BAGS" AND ARIANNE WAS DOING SOME
PERFORMANCE ART STUFF. THEY DID A WHOLE OPERA THAT TOOK PLACE AROUND
A REFRIDGERATOR BOX.

VO: OH WOW! WAS IT ACTUALLY OPERATIC? WITH OPERATIC SINGING?

ARIANNE: YEAH.

BOB: IT BECAME A HUGE THING. THEY DID IT IN NEW YORK AND EVERYTHING. THE SETS
BECAME GIGANTIC AND ELABORATE.

VO: WAS THAT YOUR FIRST TASTE OF NEW YORK, ARIANNE?

ARIANNE: UH, NO MY FIRST TASTE WAS WHEN I CAME HERE AT AGE 17 AND I STAYED
AT THE YMCA AT 34TH STREET.

VO: IS THAT THE EXPERIENCE THAT MADE YOU WANT TO MOVE HERE EVENTUALLY?

TARA: THAT WOULD DO IT FOR ME!

BOB: THE FIRST TIME I CAME HERE I TURNED 18 THAT NIGHT AND I WAS ON 42ND AND
BROADWAY AND I GOT MUGGED! THE FIRST NIGHT I WAS HERE. BUT I WAS HOOKED
AFTER THAT. AS FAR AS THE BAND GOES IT STARTED AFTER I HAD DECIDED NOT
TO PLAY GUITAR ANYMORE AND MOVE TO NEW YORK AND THE GUY I WORKED WITH KNEW
THIS CLUB IN BROOKLYN THAT'S NOW REALLY BIG CALLED LAUDERBACHS AND HE SAID
"IF YOU HAD A BAND WOULD YOU DO A SHOW AT THIS CLUB ON OPENING NIGHT?"
SO I SAID "YEAH, IF I HAD A BAND I WOULD." SO HE WAS A DRUMMER AND A GUY
I WORKED WITH THERE WAS A BASS PLAYER, SO HE ASSUMED THAT WE WERE GONNA BE
IN A BAND TOGETHER, SO HE BOOKED THE SHOW AND SINCE HE BOOKED IT WE DECIDED
"WELL, WE BETTER GET A SET TOGETHER." AND WE GOT ARIANNE TO PLAY KEYBOARDS
AND THIS GUY JOHN PLAYED BASS AND A GUY NAMED BOB ON DRUMS.

VO: AND WHERE DID THE NAME ULTRA 5 COME FROM? IT'S A VERY INTERESTING NAME.
IT SOUNDS FUTURISTIC, YET SIXTIES-ISH, BUT IT ALSO KINDA SOUNDS LIKE SUPER
HEROS, LIKE I COULD IMAGINE A BUNCH OF SUPER HEROS CALLED ULTRA 5. SO...

BOB: I GOTTA TAKE CREDIT FOR THAT ONE, EVEN THOUGH HONESTLY I CAN'T STAND IT
RIGHT NOW.

ARIANNE: WE NEEDED A NAME TO PUT ON THE FLYER BEFORE WE HAD A BAND BECAUSE THE
SHOW WAS BOOKED AND I GUESS WE ASSUMED THERE WAS GOING TO BE FIVE
PEOPLE IN IT.

BOB: THE SHOW WAS BOOKED BUT ACTUALLY IT HAD NOTHING TO DO WITH THE NUMBER OF
MEMBERS IN IT. AND IT WAS A CHOICE BETWEEN THAT AND ANOTHER NAME AND SINCE
HE NEEDED A NAME THAT DAY, THAT'S THE NAME I GAVE HIM.

TARA: YEAH, HE HAD TO THINK QUICK.

VO: WHAT WOULD YOU SAY IF DIFFERENT ABOUT THIS NEW ALBUM FROM PREVIOUS
RECORDINGS?

ARIANNE: THERE'S A LOT MORE SINGING ON IT AND IT'S JUST BETTER.

TARA: IT'S GOT A LOT OF STUFF THAT WAS NEVER RELEASED PREVIOUSLY, THE FIRST
ALBUM, "RE-INCARNATION" HAD STUFF THAT WAS ON SINGLES OR ON COMPILATIONS
REMIXED. AND IT'S ON CD.

BOB: AND THE LIVE ALBUM WAS LIVE. THIS IS LIKE 100% PREVIOUSLY UNRELEASED.

VO: WAS IT MORE DIFFICULT TO PUT TOGETHER? IT MUST HAVE BEEN BECAUSE OBVIOUSLY
THE FIRST ALBUM WAS STUFF YOU HAD FROM ALL THESE DIFFERENT PLACES AND YOU
JUST PUT THEM TOGETHER, AND THE LIVE ALBUM WAS LIVE, SO WHAT PREPERATION
WAS REQUIRED TO PUT THIS NEW ONE TOGETHER? DID YOU NEED TO THINK ABOUT
DOING SOMETHING DIFFERENT?

BOB: BASICALLY WE JUST RECORDED THE SONGS WE'D BEEN WORKING ON AT THE TIME.

ARIANNE: WE RECORDED THE BASIC TRACKS FOR LIKE, FIFTEEN SONGS AND WE JUST
ELABORATED ON THEM. WE WEREN'T REALLY PLAYING THEM AHEAD OF TIME.
THEY WEREN'T ARRANGED OR ANYTHING.

VO: SO HOW DOES THAT HAPPEN?? THAT YOU DON'T PLAN FOR AN ALBUM?

BOB: THE WAY I USUALLY DO IN IS ONCE THE BAND HAS CLOSE TO FIVE SONGS THAT
THEY KNOW AND ARE FINISHED THEN IT'S TIME TO GO INTO THE STUDIO AND
RECORD THOSE FIVE SONGS. SO ONCE YOU'VE DONE THAT THREE TIMES, THEN
YOU HAVE FIFTEEN SONGS. WAY TOO MUCH FOR AN ALBUM. AND WHETHER YOU
FINISH THEN OR NOT THE BASIC TRACKS ARE THERE FOR FIFTEEN SONGS. YOU PICK
THE BEST ONES, FINISH THEM AND THE RECORD IS DONE IN ONLY THREE SESSIONS.
USUALLY IT TAKES A WEEKEND SO TO GET THE BASIC TRACKS FOR EVERYTHING
TAKES UP ONLY SIX DAYS.

VO: DO YOU ENJOY THE RECORDING PROCESS?

TARA: SOME OF IT. MOST OF IT'S HARD WORK.

VO: WHAT WOULD BE DIFFICULT?

TARA: THE VOCALS ESPECIALLY.

VO: YOU MENTIONED THERE IS A LOT MORE SINGING ON THE ALBUM, DO YOU HAVE ANY
TRAINING IN SINGING AT ALL?

TARA: I DON'T. JUST SINGING IN THE SHOWER.

VO: YOU ALWAYS SOUND BEST IN THE SHOWER DON'T YOU? YOU ALWAYS WONDER
WHY CAN'T I GET THIS SOUND.

BOB: BECAUSE OF THE ECHO AND BECAUSE YOU HAVE TO HEAR YOURSELF OVER THE
WATER. YOU THINK YOU SOUND GOOD.

VO: THERE IS A LOT OF IRATIONAL PREJUDICE AGAINST KEYBOARDS NOW. WHY
CAN'T THESE PEOPLE RECOGNIZE HOW GREAT ELECTRIC ORGAN'S CAN BE?

ARIANNE: YEAH. IT'S REAL FRUSTRATING. ESPECIALLY SOUND MEN. THEY TAKE ONE LOOK
AT IT AND DECIDE THEY'RE GONNA GIVE YOU A HARD TIME. THEY DON'T KNOW
HOW TO FEEL WITH IT. THEY ALWAYS TRY TO MAKE IT SOUND LIKE A TOY ORGAN.
MADE IT REALLY CHEEZY 8-5-2'S. THEY DON'T UNDERSTAND.

BOB: BASICALLY IT MAKES THEIR JOB MORE DIFFICULT. IN A GUITAR OR BASS YOU GET
A GENERAL SOUND. IN A KEYBOARD YOU GET TO ANOTHER IT'S ONE THING. WITH AN ORGAN
YOU GET TONS OF TONES AND WHEN HE PLAYS IN THOSE REALLY REALLY HEAVY
ORGAN TONES THAT'S THE BEST FEEL. WHEN HE SOUNDS...

WHEN I GOT OFF THE
STAGE I THOUGHT I
WAS GONNA HAVE A
HEART
ATTACK - BOB

VO: IT HAS A BEAUTIFUL RICH SOUND.

ARIANNE: BUT I CAN NEVER GET IT UNLESS I HAVE ALL MY OWN EQUIPMENT AND I'M NOT MIKED. THEN I CAN GET IT.

VO: I THOUGHT THE LAST SHOW WAS PRETTY GOOD.

ARIANNE: (DISGUSTED) UGH! THAT WAS THE WORST SOUND! OH MAN. IT SOUNDED REALLY TREBLY. USUALLY IT HAS A DEEP SOUND.

VO: IT HAD A DEEP SOUND FROM THE AUDIENCE.

TARA: FROM WHERE WE WERE STANDING IT SOUNDED TOTALLY DIFFERENT FROM WHAT YOU HEARD.

VO: WHAT DIRECTION IS THIS BAND MOVING IN NOW, AND HOW IS IT DECIDED TO GO IN THAT DIRECTION?

TARA: WEST. NO.. EAST! THAT'S WHERE EUROPE IS!

BOB: WE'RE GETTING HEAVIER, GRUNGIER, AND LONGER. I MEAN THE LENGTH OF THE SONGS WILL BE LONGER.

ARIANNE: IT'S FUNNY CAUSE WE WERE DOING REALLY HEAVY, SLOW, GRUNGY STUFF IN '86.

BOB: AND THEN WE STARTED WRITING THIS SORT OF R&B STUFF AND THEN ALL OF A SUDDEN WHEN KEN WAS IN THE BAND WE WROTE THESE THREE AND A HALF, TO THREE MIN. POP SONGS. STILL TOTALLY ULTRA 5 BUT NOT EXACTLY WHAT WE STARTED OUT TO DO. BUT WE WANNA GET BACK TO THAT HEAVY STUFF.

VO: ON THE LIVE LP YOU DO A COUPLE IF TROGGS SONGS. HOW DID YOU FEEL WHEN YOU HEARD ABOUT THIER DRUMMER'S DEATH LAST SEPTEMBER?

(THEY ALL KIND OF LAUGH AT PRETEND TO BE SHOCKED)

BOB: WE DIDN'T KNOW HE DIED. WHAT'D HE DIE OF?

VO: THE OBITUARY JUST SAID THAT RONNIE BOND "DIED AFTER A BRIEF ILLNESS."

TARA: HE WAS PROBABLY OLD!

VO: HE'S NOT THAT OLD!

TARA: HOW OLD?

VO: HE COULD ONLY HAVE BEEN IN HIS MID TO LATE FORTIES.

TARA: THAT'S OLD WHEN YOUR ONLY TWENTY SEVEN. (EDITORS NOTE: TODAY WAS TARA'S TWENTYSEVENTH BIRTHDAY)

VO: DO YOU FEEL THAT YOU GET AS MUCH AS YOU PUT INTO YOUR MUSIC BACK?

BOB: (ALMOST WHISPERING) NO.

ARIANNE: YEAH.

BOB: (TO ARIANNE) YOU FEEL YOU DO?

VO: WHY? WHY YES, FIRST.

ARIANNE: BECAUSE IT'S WHAT YOU PUT INTO IT. YOU ALWAYS KNOW WHETHER IT'S GOOD OR NOT. AND WHEN YOU'RE RECORDING IT. IF YOU DO A GOOD JOB, YOU KNOW IT.

BOB: WELL YEAH.. IN THAT INSTANCE, BUT I'M TALKING ABOUT ON A GRAND SCALE.

ARIANNE: YOU MEAN ALL THE MONEY AND STARDOM?

BOB: RIGHT. AS A MATTER OF FACT LIVING THE LIFESTYLE OF A MUSICIAN IS THE HARD PART. PUTTING ALL OF YOU'RE MONEY INTO THE BAND, IT TAKES UP ALL YOUR THOUGHTS, ALL OF YOUR TIME AND THEN YOU'RE NOT GETTING ANYTHING BACK, YET MILLI-VANILLI OR WHATEVER LIP-SYNC ONE SONG AND BECOME MILLIONAIRES!

VO: YEA BUT IF YOU LISTEN TO MILLI-VANILLI, THEY LIP-SYNC A SONG AND THE PERFORMANCE IS TERRIBLE, AND THE SONG IS TERRIBLE, AND HE'S TERRIBLE, SHOULDN'T PLAYING THE GREAT SONGS YOU'VE PUT TOGETHER GIVE YOU ENOUGH SATISFACTION, KNOWING YOU'VE ACHIEVED SOMETHING GREAT?

BOB: WHEN A RECORD'S DONE I GET THAT. YOU'RE TALKING ABOUT ART THOUGH.

TARA: SOMETIMES WHEN YOU'RE PLAYING LIVE AND THE AUDIENCE IS REALLY DIGGIN' IT, AND EVERYBODY'S APPLAUDING THEN YOU FEEL LIKE YOUR GETTING..,

VO: BUT WHY SHOULD THE AUDIENCE MATTER?

TARA: BECAUSE THEY'RE EVERYTHING!

VO: HAVEN'T YOU EVER BEEN TO A SHOW WHERE AUDIENCES HAVE APPLAUDED LIKE MAD TO LOUSEY, CRAPPY, BANDS?

TARA: WELL THEN YOU JUST FIGURE THAT IT SOUNDS DIFFERENT OUT THERE THEN IT DOES UP HERE.

BOB: (TO VO) ARE YOU SAYING YOU SHOULD GET SOME SATISFACTION OUT OF PLAYING SONGS THAT YOU'VE WRITTEN EVEN IN REHERSAL?

VO: SURE! YOU DON'T THINK SO? WHY NOT?

BOB: I GUESS THAT'S THE IDEAL..UH..THING.

VO: IS IT TIRESOME PLAYING THE SONGS?



BOB: NO ACTUALLY WHEN YOU PLAY A SONG YOU'VE JUST WRITTEN AND THEN WHEN YOU'VE PLAYED IT FIFTEEN TIMES AFTER THAT AND IT ALL COMES TOGETHER AND IS REALLY WORKING, THAT'S WHEN I THINK A SONG SHOULD BE RECORDED. AND THEN THERE ARE SONGS LIKE "SHE'S THE GIRL," WHICH IS THE B-SIDE OF THE SECOND SINGLE... I MEAN I STILL GET A THRILL EVERYTIME WE PLAY THAT SONG!

ARIANNE: YEAH, WE ALL DO! I WONDER WHAT IT IS ABOUT THAT SONG?

TARA: YEAH I DON'T KNOW. IT'S FUN!

BOB: THERE'S SOMETHING ABOUT SOME OF THE SONGS FROM THAT TIME THAT I CAN, LIKE, HOD OUT DURING THE SET!

VO: IS THAT SONG "SHE'S THE GIRL," ABOUT YOU ARIANNE?

ARIANNE: NO.

VO: BUT YOU'RE "THE GIRL WITH LONG BLACK HAIR," THOUGH.

ARIANNE: I DIDN'T USED TO BE.

BOB: THAT WAS WRITTEN BEFORE YOU HAD BLACK HAIR, WASN'T IT?

ARIANNE: YEAH, I HAD SHORT BLONDE HAIR, AND I WAS JEALOUS! I THOUGHT "WHO IS THIS GIRL WITH THE LONG BLACK HAIR? WAIT A MINUTE."

VO: SO YOU TREW YOUR HAIR LONG AND DYED IT BLACK AND SAID "HOW I'M THE GIRL WITH LONG BLACK HAIR! SEE?"

BOB: I WROTE THAT SONG WHEN I WAS REALLY SICK AND I WAS HOME FROM WORK AND JUST SITTING IN THE STUDIO AND I THINK THAT'S ACTUALLY THE FIRST SONG. I'D WRITTEN WORDS BEFORE AND I'D WRITTEN MUSIC BEFORE SEPERATELY BUT THAT WAS THE FIRST SONG I ACTUALLY SAT DOWN PLAYED GUITAR AND SANG TO IT.

ARIANNE: IT WAS ALL INSTINCT TOO. THE KEYBOARD PART TO IT WAS LIKE JUST SOMETHING FROM MY PAST CAME OUTA MY FINGERS! WE DIDN'T KNOW HOW TO WRITE SONGS OR ANYTHING.

VO: BUT GETTING BACK TO THE FEELING OF WHETHER YOU GET AS MUCH AS YOU PUT INTO YOUR MUSIC BACK... DO YOU FEEL THAT TARA?

TARA: LIKE I SAID WHEN YOU DO A GOOD SHOW AND EVERYONE COMES UP TO US AFTER THAT'S JUST THE WAY IT WORKS. IF YOU DO A SHOW AND THE AUDIENCE DOESN'T LIKE IT I FEEL PRETTY DOWN.

VO: BUT WHY SHOULD THAT BE IMPORTANT?

TARA: IT'S EVERYTHING!!!

VO: NO! SOMETIMES WHEN I GO TO A SHOW I SAY TO MYSELF "THIS BAND IS GREAT AND THESE STUPID PEOPLE ARE IDIOTS NOT TO RECOGNIZE IT!" SO WHY RELY ON AUDIENCE RESPONSE?

TARA: WHO ELSE IS THERE? ARE WE PLAYING FOR OURSELVES?

ARIANNE: YOURSELF. YES.

TARA: BUT IF WE'RE PLAYING FOR OURSELVES, WHY EVEN LEAVE THIS REHEARSAL ROOM? WHY MAKE A RECORD FOR ANYONE ELSE TO HEAR?

BOB: THAT'S A GOOD QUESTION!

ARIANNE: I DON'T KNOW. THE AUDIENCE LOVED THE LAST SHOW AND PERSONALLY I WASN'T SATISFIED! EVERYONE CAME UP TO ME AND SAID IT WAS GREAT AND TO ME IT MEANT NOTHING! I JUST SAID TO THEM "THANK YOU" BUT I THOUGHT "I DON'T BELIEVE YOU."

VO: YEAH YOU KINDA GAVE ME A SCOWL WHEN I SAID IT WAS GREAT, BUT IT REALLY WAS!

ARIANNE: YOU SHOULD COME SEE ME WHEN I'M REALLY GOOD.

TARA: THE SOUND SYSTEM HAS A LOT TO DO WITH IT.

BOB: IT'S A STRANGE SITUATION BECAUSE WHAT WE HEAR ON STAGE HAS TO CONVINCE US THAT WE'RE DOING WELL AND IF IT DOESN'T WE FEEL WE'RE NOT DOING WELL. THAT HAPPENED TO ME AT THE LAST SHOW WE DID AT BANG-ON. HALFWAY THROUGH THE SHOW I SUDDENLY WAS NOT HEARING WHAT I WAS DOING AND EVEN THOUGH THERE WAS ONLY LIKE FIVE PEOPLE THERE, THEY WERE FIVE PEOPLE THAT I REALLY RESPECTED AND I STARTED FEELING BAD AND I WAS WONDERING WHETHER IT WAS COMING OFF RIGHT. YOU KNOW, BE ABLE TO HEAR!! IF YOU DON'T THEN YOU START DOUBTING WHAT YOU JUST DID. UNLESS YOU DON'T THINK ABOUT IT AT ALL AND DON'T CARE.

VO: IF YOUR BAND WAS A MEAL, WOULD IT BE FRIED CHICKEN, BEEF WELLINGTON, OR VEGETABLE CHOW FUN?

(THE BAND ALL LOOK AT ME LIKE I'M FROM THE MENTAL WARD BUT GALLANTLY ANSWER)

TARA: VEGETABLE CHOW FUN.

ARIANNE: A LITTLE BIT OF FRIED CHICKEN, BUT MORE LIKE CRUNCHY CHEESE DOODLES.

TARA: OR WIENERSCHNITZEL.

BOB: I THINK FRIED CHICKEN. IT'S LIKE VEGETABLE CHOW FUN CAUSE EVERY SONG IS DIFFERENT, BUT I DON'T KNOW ABOUT NOT HAVING ANY MEAT IN THERE!

TARA: BUT A COUPLE OF THE SONGS WE DO HAVE THE WORD FUN IN THEM. WE GOT "HOUSE-O-FUN" AND "FUN."

VO: AND THE BAND IS DEFINATLY FUN.

ARIANNE: THAT'S TRUE BUT WE'RE A LITTLE MEATIER THAN VEGETABLE CHOW FUN.

VO: DESCRIBE PLAYING OUTSIDE AS OPPOSED TO PLAYING INSIDE AND WHICH DO YOU PREFER?

BOB: I PREFER OUTDOOR SHOWS. BUT I WOULDN'T PREFER ALWAYS PLAYING OUTDOORS.

ARIANNE: THAT ONE WE PLAYED LAST SUMMER WAS COOL.

VO: WHY PREFER OUTDOORS?

BOB: BECAUSE I'VE ONLY DONE 4 OR 5 OUTDOOR SHOWS AS OPPOSED TO I DON'T KNOW HOW MANY INDOOR SHOWS.

ARIANNE: I LIKE INDOORS CAUSE IT'S DARK AND YOU CAN HIDE IN THE CORNER.

TARA: I LIKE OUTDOORS BECAUSE IT'S WARM OUTSIDE! AND EVERYONE HAS A GOOD TIME.

BOB: IT MORE OF A FESTIVAL FEELING LIKE IT'S A BIG PARTY GOING ON AS OPPOSED TO AN INTENSE CONCENTRATION ON WHAT'S GOING ON UP ON THE STAGE.

VO: YOU YOU CAN BE MORE RELAXED OUTDOORS? EXCEPT ARIANNE.

ARIANNE: I WAS RELAXED AT THAT LAST OUTDOOR SHOW. IT WAS FUN.

BOB: WE PLAYED TOMPKINS SQUARE PARK ONCE. AND WE PLAYED AT THE STREET FAIR ON FIRST AVENUE LAST SUMMER.

ARIANNE: THAT WAS FUN.

VO: WAS THAT THE BEST OUTDOOR SHOW?

BOB: THE BEST OUTDOOR SHOW I EVER DID WAS WITH A BAND I WAS IN BACK IN OHIO AND WE PLAYED ON THE CAMPUS OF KENT STATE UNIVERSITY. PEOPLE SAID THEY HEARD US UP TO TWO MILES AWAY.

VO: YOW. IT MUST HAVE BEEN LOUD!

BOB: THE SOUND HAD NOTHING TO BOUNCE BACK ON. BECAUSE I THINK WE WE'RE PLAYING REALLY QUIET.

VO: HOW WOULD YOU DESCRIBE PLAYING LIVE TO A PERSON WHO'S NEVER PLAYED AN INSTRUMENT BEFORE?

TARA: I THINK IT'S TOUGHER WHEN YOU GOT A CRITIC OUT THERE WHOSE A BETTER MUSICIAN THAN YOU AND THEY'RE WATCHIN' EVERYTHING YOU'RE DOING.

ARIANNE: I THINK IT'S ONE THING TO THINK ABOUT WHAT YOU'RE DOING ON STAGE AND IT'S ANOTHER THING TO BE UP THERE. KINDA LIKE A DEER STUCK IN A HEADLIGHT KINDA THING.

VO: YOU FREEZE UP?

ARIANNE: I MEAN, NOT ANYMORE BUT FOR SOMEONE WHOSE NEVER DONE IT THEY THINK THEY ARE GONNA GET UP THERE AND DO ALL THIS STUFF AND...

BOB: AND RUN AROUND DOING ALL THESE STAGE ANTICS AND WHEN YOU ACTUALLY GET UP THERE WHAT USUALLY HAPPENS IS THE CIRCUMSTANCES RESTRICT YOU WHERE TO REALLY PULL IT OFF MAKES IT DIFFICULT TO DO ANY OF THE FLASHY STUFF.

VO: DOES THIS PROBLEM COME FROM TOO MUCH ADRENELIN?

ARIANNE: IT'S GOOD WHEN YOU GET THAT ADRENELIN! THE NERVES DON'T COME FROM THE ADRENELIN. THE NERVES GO AWAY WHEN YOU GET IT.

BOB: NO. I START TO GET THE ADRENELIN WHEN IT'S NOT GOING WELL. WHEN IT'S REALLY GOING WELL I SIT BACK, RELAX, AND TAKE ADVANTAGE OF THE SITUATION. WHEN IT IS NOT GOING WELL LIKE THIS SHOW WE DID IN MEXICO AFTER I BROKE THREE STRINGS AFTER THREE SONGS AND I WAS REALLY TRYING TO GET THE AUDIENCE GOING AND THEY'RE LOOKING BACK AT ME ALL SKEPTICAL, WHEN I GOT OFF THE STAGE I THOUGHT I WAS GONNA HAVE A HEART ATTACK! I HAD TO SIT IN A DARK, DARK, ROOM BY MYSELF AND REALLY SETTLE DOWN, I WAS WOUND UP TO THE POINT WHERE I REALLY THOUGHT, "THIS IS IT!"

PEEKY: HA-HAN-HA-HA. I'M SORRY. THAT'S REALLY FUNNY!

BOB: I WAS HAVING SUCH A BAD NIGHT MAN TRYING TO GET THESE PEOPLE TO, YOU KNOW, THEY WERE REALLY, REALLY, REALLY SKEPTICAL. THIS AUDIENCE WAS ALL DRESSED IN BLACK AND THEY WERE LIKE CURE FANS AND ALL THIS SHIT! REALLY TRENDIE AND I BROKE THREE STRINGS AND I HAD NO EXTRA GUITAR!

ARIANNE: THEY GOT NASTY. REALLY VICIOUS.

BOB: AND AFTER THAT I JUST COULDN'T GET 'EM! YA KNOW THEY WEREN'T RESPONDING.

ARIANNE: THEY WERE RESPONDING IN A WAY. THEY WERE YELLING AND THROWING STUFF.

VO: REALLY?!!!

BOB: THEY WEREN'T THROWING THINGS!

ARIANNE: WELL THEY WERE YELLING.

TARA: BUT WE DIDN'T KNOW WHAT THEY WERE SAYING BECAUSE IT WAS IN SPANISH. MAYBE THEY WERE SAYIN' "YOU'RE GREAT!"

BOB: WHEN I GOT OFF THAT STAGE THOUGH I THOUGHT I WOULD, YOU KNOW MY HEART WAS LIKE...

ARIANNE: IT WAS WORSE FOR US BECAUSE THE MINUTE IT TOOK YOU TO CHANGE THE STRING FELT LIKE AN HOUR!

VO: DOES GIVING INTERVIEWS KILL THE MYSTERY OF A GROUP? WOULD YOU RATHER PEOPLE NOT KNOW ANYTHING?

BOB: NO ACTUALLY I THINK PEOPLE WANT TO KNOW MORE. WHENEVER WE SENT OUT PRESS KITS AND STUFF PEOPLE COMPLAIN THAT WE NEVER TELL THEM ANYTHING PERSONAL.

ARIANNE: WE ALWAYS PUT OUT A LOT OF INFORMATION!

BOB: AND YET THEY SAY WE DON'T TELL THEM ANYTHING PERSONAL.

TARA: WELL I'VE TOLD THEM PERSONAL STUFF BEFORE.

ARIANNE: WHAT?

TARA: YOU KNOW.

ARIANNE: YOU MEAN YOUR TATOO ON YOUR BUTT.

TARA: NO NOT THAT.

VO: BUT PERSONAL QUESTIONS... I WOULDN'T ASK QUESTIONS LIKE THAT! WHAT YOU DO IN YOUR PERSONAL LIFE HAS NOTHING TO DO WITH THE BAND.

BOB: IT HAS A LOT TO DO WITH IT.



The Ultra 5

TARA: BECAUSE ENQUIRING MINDS WANT TO KNOW. THEY WANT TO KNOW WHAT YOUR REALLY LIKE. PEOPLE LIKE DIRT. THEY WANT TO KNOW THE DIRT.

BOB: NO MATTER WHETHER IT SEEMS LIKE IT OR NOT THAT'S REALLY WHAT IT'S ABOUT.

TARA: THEY WANT TO KNOW WHAT MAKES YOU TICK.

BOB: SOME PEOPLE WRITE LYRICS ABOUT THINGS THAT DON'T MEAN ANYTHING TO THEMSELVES PERSONALLY. I DON'T DO THAT. I HATE SONGS THAT DON'T MEAN ANYTHING. I COULDN'T SING THEM. I MEAN I COULD, BUT I COULDN'T WRITE SONGS THAT DON'T MEAN ANYTHING.

VO: WELL, COULD ANYONE?

BOB: YEAH I THINK A LOTTA PEOPLE CAN. THEY WRITE NONSENSE LYRICS.

ARIANNE: THEY STILL MEAN SOMTHING EVEN IF IT'S NONSENSE.

VO: OR IT MIGHT MEAN SOMTHING TO THEM EVEN THOUGH TO YOU IT SOUNDS LIKE NONSENSE.

BOB: WELL, I DON'T KNOW... NO, I THINK THERE'S A LOTTA SONGS OUT THERE THAT PEOPLE ARE WRITING THAT DIDN'T MEAN ANYTHING TO THEM.

TARA: YA KNOW THE BEE GEE'S WROTE ALL THE MUSIC TO SATURDAY NOIGHT FEVER IN ONE DAY.

BOB: IT MADE MILLIONS.

TARA: IN ONE DAY.

VO: THAT'S JUST HYPE.

TARA: WELL THAT'S WHAT THEY SAID.

VO: THEY WANT YOU TO BELIEVE THEY ARE GENIUSES

TARA: MAYBE THEY'RE JUST EMBARRASSED BEACUSE IT'S DISCO AND IT SUCKS.

BOB: YEAH IT TOOK THEM FIVE YEARS TO PUT TOGETHER. "OH YEA, WE WROTE IT IN A DAY!" SURE. JUST LIKE WE WROTE THE WHOLE ALBUM IN A DAY! ACTUALLY IT TOOK A YEAR WRITING THE SONGS FROM SCRATCH. BUT IT REALLY ONLY TOOK I DON'T KNOW... HOW LONG TO RECORD?

ARIANNE: A LONG TIME. SIX MONTHS.

BOB: IT'S AN EPIC! A '90s SGT. PEPPER!

VO: DO YOU THINK THAT PEOPLE ARE ALWAYS LOOKING FOR A NEW BEATLES, OR NEW ELVIS, OR NEW MEGA-STAR, AND AS A RESULT THEY PASS UP A LOT OF GREAT MUSIC BECAUSE THEY CAN'T STOP LOOKING FOR THE NEW GURU FOR THEM TO FOLLOW?

BOB: ALL THE REALLY GREAT MUSIC IS PASSED UP.

TARA: THAT'S RIGHT. SOME PEOPLE.

ARIANNE: IN FACT THEY WON'T EVEN PAY ATTENTION TO YOU UNTIL SOMEONE ELSE SAYS THAT YOU ARE THE NEW GURU. MOST PEOPLE WON'T UNTIL SOMEONE CLAIMS YOU THE NEW NIRVANA GURU.

BOB: LIKE MODONNA IS THE NEW GURU! NO ONE EVEN PAYED ATTENTION TO SEATTLE UNTIL MODONNA SAID IT WAS COOL! AND ALL THE BEST MUSIC IS PASSED UP ALL OVER THE COUNTRY. SHE HAS HER OWN LABLE AND IS SIGNING BANDS FROM THERE NOW!

VO: SO MADONNA STARTED ALL THIS GRUNGE HUH?? SHE'S THE GRUNGE QUEEN!

BOB: SHE USED TO SLEEP IN THIS ROOM BY THE WAY. THIS IS WHERE SHE USED TO LIVE IN NEW YORK WHEN SHE WAS DOWN AND OUT. SHE SLEPT ON THIS FLOOR!

TARA: IT'S TRUE. HONESTLY.

BOB: AND I'LL TELL YOU THE GRUSOME TALE IS THAT SHE USED TO GO TO THE MCDONALDS IN THIS NEIGHBORHOOD AND EAT FRENCH FRIES OUT OF THE GARBAGE!

VO: (MY STOMACH TURNING) UEEEGH!

"People
LIKE
Dirt!"

-Tara

The Ultra 5.



FAN CLUB:
The Ultra 5
P.O. Box 1821
Murray Hill Station
N.Y., N.Y.
10158-0810

LOOK FOR
THE REVIEW
OF
THE
NEW CD
HOUSE
O
FUN
IN THIS ISSUE



The Ultra 5



THE RAUNCHHANDS - 2 1/2" MS002 "MILION DOLLAR MOVIE"
 HAVEN'T LOST THEIR ENERGY YET. TWO DISCS PACKAGED
 IN A FOLD-OUT SLEEVE. CLASSIC RAUNCHHANDS -
 ESPECIALLY "JA VA". PRODUCTION = VERY AM RADIO
 "LET ME ROLL IT" IS A LEMON RIP OFF OF ONE
 OF THOSE IMAGINE SONGS.

SAVAGE SUNS - 7" MS001
 "SAVAGE SUN" - POWER
 GUITAR POP. "DON'T
 REMIND ME" - VERSES
 SING IN SPANISH
 CHORUS IN ENGLISH.
 IMPRESSIVE! CATCHY
 TUNES. LISTEN FOR
 ELAN PORTNOY'S
 SIGNATURE SOLOS.

Franco was overthrown! A new underculture
 of R'n'R has exploded in Spain and the
 center of it all is Mondo Estereo Records.
 As far as I know, they've been around
 for two years. Most of these records will
 be hard to find in the U.S., except for
 maybe The PleasureFuckers and Lone Wolves.
 Mondo seems to be releasing a variety of
 sounds - let's hope it continues in the
 future. Tell your local record store to
 get some Mondo Estereo Records.

--Eggs McChicken

THE PLEASUREFUCKERS - "SUPPER
 STAR"
 MONDO 006 LP
 EGGS! SAUSAGE! ITALIENS!
 HEAD-BOPPIN' FUN ROCK STRAIGHT
 UP THE VEIN TO THE PUNK +
 GARAGE BARROOM OF YR
 SKULL.



WIPE-OUT SKATERS - LP MONDO 005
 "REVENGE IS A RIGHT". THEY'VE
 INVENTED A NAME FOR THEIR
 SOUND: "CHEESECORE". THESE GUYS
 ARE OBVIOUSLY BIG FANS OF BLACK
 BEAUTIES AND CHRISTMAS TREES.



THE DEL-HOYO - "ALIMENTO"
 LP MONDO 004 COMPLETELY
 WHAT IS THIS? SPANISH
 SPIN DOCTORS CROSSED
 WITH GENERIC HARD
 ROCK?

POP CRASH! CRASH! - "SOMETHING SOME
 LP MS011 REGENERATION"
 REETER-HEADED BOYS IN SENTILE
 VEIN - PUNK W/ SOME SLOW GROOVES.
 MUDHONEY VOICHS + SMOOGEY LEADS.
 SHOULD'VE MIXED THE COVER.

VANCOUVERS - "QUINTESSENTIAL" LP MONDO 008
 A POPPY, LESS TRASHY NYBBLES SOUND
 UNUSUAL PHRASED LYRICS/MONO TWISTS.

LONE WOLVES - 7" MONDO 009
 "WART" - SHIT-SPENIN, FIRE BREATHIN'
 THROAT. MANIC BURNIN, HIP CHURNIN'
 ELECTRIC VOLTS RIGHT THROUGH...
 "ATTACK OF THE FINGERPUPPETS"
 A LOVIN' BALLAD OF TWISTED PROPORTIONS
 GOES HAWWIRE INTO A BASHING FRENZY
 COMPLETE W/ BUZZING BUG-HUM GUITAR
 THAT PLUMMETS INTO A HELIUM SIGN-OFF.

DEVIL DOGS 7" MS007
 A-Side: "GET IN LINE"
 HOW PAUL REVERE + THE RAIDERS
 MIGHT HAVE SOUNDED IN 1977 NYC.
 B-Side: "ANOTHER COVER OF
 "BURNING LOVE"
 GREAT CHEEZY BACK COVER
 OF TRIO ATOP CAR TRUNK.

POPPING - 7" MS003
 "JESUS CHRIST RAPED
 BASIC PUNK SONGS ME"
 WITH A HAUGHTY I-DONT
 GIVE-A SHIT SINGER.
 SHORT, SHORT NUMBERS.
 6 SONGS IN ALL. QUIRKY
 DRUMS.

Mondo Estereo

c/ Juan Viar 6, 48004-Bilbao SPAIN



REVIEWS

EL VEZ-The Mexican Elvis-NOT HISPANIC LP

EL VEZ'S 1st LP is a fine album that provides equal parts of laughter and thought provoking political statement/social commentary. It has fine clean production values throughout, and a beautiful gatefold record jacket with two full color photos of the King-Mex. Only six songs in total seems kinda short because you know there can never be too much of the KING! Recommended!

ULTRA 5-HOUSE-O-FUN CD

WOW! This is definitely the best Ultra 5 recording yet! These songs BLAST through with the force of an A-bomb. You'll be shaking and quaking so hard you'll be lucky if all your bones don't break! It's louder, faster, and more hypnotic than past recordings and has a heavier NOISE quotient. These Ultra Fivers just seem to have an instinct for knowing how to make a song sear with sizzling sadism! I say sadism because they sure seem to enjoy those crushing blows they deliver to the ears of you devoted listeners! Our Highest Recommendation.

PANSY DIVISION-UNDRESSED

Great! poppy punk queer rock! Simple 'stripped down' production makes UNDRESSED a beautifully naked straightforward record. Or should I say 'gayforward?' Pansy Division are very important and hopefully they will blaze a path for an explosion of queer punk groups playing in all sorts of styles. Only criticism would be that the slower tunes on side two like "CRABBY DAY," "LUCK OF THE DRAW," and "SURRENDER YOUR CLOTHING" would have probably benefitted from a more rich production than the sparse renditions here. Get this record. It's a MUST OWN. LOOKOUT RECORDS P.O. BOX 11374, BERKELEY, CA 94701

GOD IS MY CO-PILOT- SPEED YR TRIP CD

A fascinating and unique recording. It's sort of like those bands D.N.A. and MARS from the NO NEW YORK album but far more sophisticated. Excellent choppy, atonal, noise held together by interesting song construction and talented musicianship from all involved. Nifty singer too. she has different emotional style that makes up for a lack of range or power in the conventional sense. The drums are thumpy and punchy. The guitars sting and buzz. The bass lines are suprising and with the drums anchor most of the songs in unexpected ways. THE MAKING OF AMERICANS P.O. BOX 20871, TOMPKINS SQ. STATION, NYC 10009

LEMONHEADS-LUKA B/w STRANGE and MAD

I usually find the Lemonheads to be very very boring due to their mostly lackluster arrangements and duller than dishwater vocals. For the most part this record is certainly no exception. Their remake of Suzanne Vega's terrible LUKA is almost as crummy as her own version if not more so because it is actually MORE BORING! As far as the two songs on the B-side go... STRANGE is a Blaze' sort of ripoff of the Undertones "Teenage kicks" in a way. Lousey. I was suprized by the song MAD It's actually really good. Reminiscent of an early hardcore tune with tortured guitar and what must be someone else on vocals. The color vinyl is excellent. It's a yellow and black segmentation that I've never seen before. TAANG RECORDS P.O. BOX 51, AUBURNDALE, MA 02166

----> ----> The ULTRA 5 ::Live at The Scrap Bar. Jan 12 1993

How do YOU get your heart pumping with wyld ADREN-O-LYNN? If you're smart you go to a show by NYC's ULTRA-cool, ULTRA-fun ULTRA 5!!! You just cannot resist the HYPNO-THROB produced by these denizens of dementia. What a thrill to hear in person the Screachin' squeals from Tara and Ariane on HOUSE OF FUN, What a DYNAMO is BOB! His rousing vocals and stimulating FZZZ-GUITARR send you SPINNING AND SINNING! WHAT A JOY to see the inexhaustible, exhilarating, EXUBERANCE of the exotic TARA as she bops to her BOSS bass lines! WHAT a delight to catch earful of Ariane's earthshaking electric organ that slithers evilly into you, leaving you quivering. Yes this was one great show. It was certainly one of the most refreshing evenings I've had in a long while, to see a band comfortable in what they are doing and knowing how to put on a rock and roll show the way it was always meant to be ----> ----> ----> FUN!

PUT DOWN THIS MAG! PUT ON YOUR SHOES! AND RUN LIKE THE D E V I L TO YOUR NEAREST COOL RECORD STORE AND BUY EACH AND EVERY ONE OF THE ULTRA 5's RECORDS! THEN SLAP THOSE BABIES ON AND KAZZOW! GO TO SEE THEM THE NEXT TIME THEY PLAY, AND BE PREPARED FOR PAHH-POWW FROM THESE "PHYCHOS

LONE WOLVES-WART b/w ATTACK OF THE FINGER PUPPETS

The ever fantastic Wolves release another explosion of insanity! WART will have you doing those crazy dances so hard your head will fly off your shoulders and shoot straight through the ceiling! ATTACK OF THE FINGERPUPPETS is a grinding and weirdly frightening horror of evil jam on you. Great full color cardboard picture sleeve too! Our highest Recommendation.

DEVO* HARDCORE DEVO

RARE UNRELEASED RECORDINGS FORMALLY ONLY ON CD NOW ON VINYL. EXCELLENT WEIRD RAW. DEVO AT THEIR BEST. BEST SONGS"OH NO" "UGLATIO" "MECHANICAL MAN" & A NEW VERSION OF "SOCIAL FOOLS" THAT HAS MORE DISTINCT VOCALS & SLOWER. IF YOU ONLY KNOW THE POPULAR LATER STUFF YOU DON'T KNOW HOW TRULY GREAT THEY ONCE WERE.

BLIND MELON * DEBUT LP

THERE IS NOTHING AT ALL ABOUT THIS TO RECOMMEND IT TO ANYONE. UNLESS HORRID METAL/CLAPTON TINGED ROCK WITH NO ORIGINALITY IS YOUR BAG AVOID THIS LOUSEY RUBBISH.

DAISY CHAINSAW * ELEVENTEEN LP (A&M RECS)

FRIENDS TELL ME THEY THINK THIS BAND IS JUST AMAZING. I DON'T SEE WHAT'S THE BIG DEAL. THEY SOUND LIKE THE GIRL FROM THE SUGERCUBES IF SHE HAD A SEVERE STOMACH ULCER, SINGING WITH A BAND THAT WANTS TO BE AN ACID PUNK/GRUNGE BAND. MOSTLY VERY VERY SLOW SLUGGISH SONGS MAKE THIS ONE DRAG ON TOO MUCH FOR ME TO EVEN BOTHER CARING TO LISTEN TO THE WHOLE THING. (AND I TRIED TO SEVERAL TIMES.)

WEEN * PURE GUAVA LP (ELEKTRA REC)

THESE TWO WEIRDOS ARE BACK WITH ANOTHER TOTALLY BIZARRE RECORD. IF YOU SAW THESE BOYS PERFORM AT ANY OF THE RECENT GIGS THEY'VE PLAYED AROUND YOU'VE PROBABLY HEARD A NUMBER OF THESE TUNES. WHEN I SAW THEM I WAS MOST IMPRESSED BY THEM. THEY ARE VERY ORIGINAL AND THEREFORE HARD TO DESCRIBE. NOW ON GOD'S GREEN EARTH DID THEY GET ON ELEKTRA? ANTI DRUM-MACHINE PEOPLE (OF WHICH I AM ONE) MAY NOT LIKE, BUT I THINK THEY MORE THAN MAKE UP WITH IT BY THEIR GREAT, FUNNY SONGS & STRANGE PRODUCTION. "TOUCH MY TOOTER" IS LIKE A SICKO FUNK HORROR. "BIG JILM" IS LIKE A WILD WEST TV SHOW THEMSE SONG FROM PLANET NEPTUNE. "I PLAY IT OFF LEGIT" IS A FACINTATINGLY WEIRD SONG WITH A CLUNKY RYTHM AND BELLS LIKE THE KIND YOU HEAR IN A HOSPITAL WHEN THEY ARE PAGING SOME DOCTOR. "PUSH THE LITTLE DAISIES" IS A SCHRECHED VOCELED FOLK/HIPPIE RAVE-UP (SORT OF.) IN SHORT, 19 TUNES PLAYED IN ALL KINDS OF STYLES FROM ACID ROCK TO PUNK TO RAP TO ELTECTONIC YET ALL REMAINING FIRMLY WITHIN THE REIM OF WEEN.

THE ULTRA 5 ----> DEAD OR LIVE

THE BEST LIVE LP OF 1992. RECORDED LIVE IN MEXICO BY THOSE PSYCHOS DE NEW YORK. THE ULTRA 5!!! IT'S ON KOOL AQUA-GREEN VINYL. (SOME SAY IT CAME OUT ON OTHER COLORS, IF SO GIMME MORE)

GREAT FUZZED OUT GUITAR, PERFECTO VOX 7&MYSTERIANS STYLED ORGAN, NIFTY "DO THE SHIMMY, DO THE SHAKE, DO THE PONY, NOW UBANGI STOMP!" STYLED BASS LINES. AND THUMPA THUMPA RAT-TAT-TAT DRUMS! THEY DO A COUPLA TROGGS TUNES, AND A KINKS, TUNE BUT HEY! IT'S THE ORIGINALS THAT REALLY GRAB YA! "ROCK-N-ROLL DOLL" IS FASTER THAN THE LP/SINGLE VERSION! "BE" IS ANOTHER STANDOUT.



IF YOU REALLY LOVED ME, YOU'D PLAY ME SOME LUBRICATED GOAT OR WEEN SONGS!!

CLAWHAMMER * ARE WE NOT MEN? WE ARE NOT DEVO! FOLLOWING IN THE DINOSAUR-FOOTPRINTS OF PUSSY GALORE, WHO REMADE THE ENTIRE EXILE ON MAIN ST. LP (OR MOST OF IT) CLAWHAMMER REMAKE THE ENTIRE DEVO 1ST ALBUM. NOTE: THEY DO NOT IN FACT COVER IT. THERE IS A GROSS MISCONCEPTION ABOUT THE DIFFERENCE BETWEEN A "COVER VERSION" AND A REMAKE. TECHNICALLY A COVER VERSION OF A SONG ONLY EXISTS IF YOUR BAND IS DOING A NEW SONG CURRENTLY BEING PERFORMED BY ANOTHER BAND. FOR INSTANCE PAT BOONE DID A COVER VERSION OF "TUTTI FRUTTI" AT THE SAME TIME AS LITTLE RICHARD'S VERSION WAS OUT. IF YOUR BAND IS DOING A SONG FROM YEARS AGO HOWEVER, IT IS NOT A COVER VERSION..IT IS A REMAKE OF AN OLD SONG. NO ONE USES THE TERM COVER VERSION CORRECTLY ANYMORE FOR SOME REASON. SO NOW THAT YOU KNOW THE DIFFERENCE, I WILL INSIST YOU USE THE CORRECT TERMINOLOGY OR ELSE!!!! ANYWAY THIS REC IS GREAT! MAYBE NOT AS GOOD AS DEVO BUT DAMN CLOSE ENOUGH! A WHOLE LOT OF FUN!!

SCREECHING WEASEL * RAMONES 1st ALBUM FOLLOWING IN THE FOOTSTEPS OF CLAWHAMMER WHO FOLLOWED IN THE FOOTSTEPS OF PUSSY GALORE BLAH BLAH ANYWAY THIS IS REALLY GOOD TOO. ALMOST COMPLETELY FAITHFUL TO THE ORIGINAL EXCEPT FOR A SPEEDED UP "BEAT ON THE BRAT" AND THE ORGAN BEING MISSING ON "LET'S DANCE." FUN.

The A side is a somewhat inventive, funky avant garde type thing. The B-side is NOT like any other song. It's an extremely weird and slow funeral dirge type thing. No 7000 or 8000 at BOX 383, Jersey City, NJ 07303 or 07304. 60 E. 9th St. NYC 10003 or Psychonautic Inc. 60 E. 9th St. NYC 10003. Jersey City, NY 07302.

THIS BOOK BY CLINTON HEYLIN IS PRETTY GOOD. IT'S AN OVERVIEW OF EARLY AMERICAN 70'S PUNK AND PRE-PUNK. GREAT CHAPTERS ON THE RAMONES, TELEVISION, RICHARD HELL, BLONDIE, PATTI SMITH, THE STOOGES, VELVET UNDERGROUND, NY DOLLS, PERE UBU, HEARTBREAKERS, DEAD BOYS, SUICIDE, & MORE LIKE THE LITTLE KNOWN ELECTRIC EELS & ROCKET FROM THE TOMBS. THERE'S A COUPLE OF ERRORS HERE & THERE SUCH AS "JOHN HELSTOM" INSTEAD OF HOLSTROM AND 'RETURN' INSTEAD OF 'ATTACK' OF THE GIANT ANTS, AND ALSO SOME GLARING OMISSIONS LIKE WHY MENTION TIN HUEY AND IGNORE THE RUBBER CITY REBELS AND THE CLONE RECORDS ROSTER? ANOTHER ANONYING THING IS A DISCOGRAPHY THAT CONCENTRATES ONLY ON CD'S. DISPISTE THESE RATHER IRRITATING SHORT-COMINGS THIS BOOK IS VERY WORTHWHILE. IT'S QUITE WELL WRITTEN AND FUN. I ONLY WISH IT WERE LONGER AND MORE INCLUSIVE. AS OF THIS WRITING IT'S AVAILABLE ONLY AS BRITISH IMPORT, HOPEFULLY A DOMESTIC PRINTING WILL HAPPEN. I GOT MY COPY

AT SUBTERRANEAN RECORDS AT 5 CORNELIA STREET IN THE VILLAGE (212) 463-8900.

GROWING UP SKIPPER- 7INCH EP.

SOME PEOPLE TELL ME THESE GIRLS ARE GENUINE RIOT GRRLS! AS OPPOSED TO THE PHONEY THEORY FLY BY NIGHT TYPE... ON WHATEVER, THIS IS AN INTERESTING RELEASE. IT HAS THAT "JUST RECENTLY PICKED UP AN INSTRUMENT AND STARTED TO PLAY" SOUND THAT I FIND SO EXCITING. IT HAS GUT WRENCHINGLY EMOTIONAL LYRICS AND REAL DIFFERENT PRODUCTION VALUES TOO. I FEEL THAT THIS IS A PROMISING GROUP THAT WOULD BE INTERESTING TO FOLLOW THE PROGRESS OF. THE SQUEAMISH # AMONG YOU MAY HAVE PROBS WITH THE SONG "TEENAGE BOYFRIEND" WHICH REFERS TO A PREGNANCY AS "A LITTLE LEACH GROWING INSIDE OF ME." BUT TO ME IT HONESTLY REFLECTS THE FEELINGS OF WHAT AN UNWANTED PREGNANCY MUST FEEL LIKE... SO ALL YOU SECRET ANTI-CHOICE CREEPS OUT THERE... GET OVER IT. IT'S A LIMITED EDITION OF 500 COPIES, SO YA BETTER HURRY YOU LOSERS OR YA WONT GET ONE! WRITE TO

THE MAKING OF AMERICANS, PO BOX 20871
TOMPKINS SQUARE STATION, NYC, 10009



FROM LEFT: MARKY, RICKY, VINCE, JACKY

the
**VICE
BARONS**

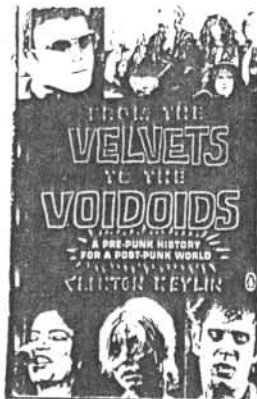
THIS SIX-SONG DEMO by the Vice Barons really hits all the right BONES! The Vice Barons provide A good great goosy combination and feel to the sometimes predictable world of 50's - 60's instrumental rock. Their sound is more erratic, twisted and haunting! In my book this band really knows how to shake your sneakers and rattle your chain. Is there a wild wild surf in Belgium? If it exists the Vice Barons will take it to you! AND when you're BUZZIN' in need of some way cool digit electric monster tones get in your mind bag a pick this one out!

WAY OUT!
DAD



Marc Connell
41 Av. Union Boie
1950 Chroainea

BOOK REVIEW
FROM THE VELVETS TO THE VOIDOIDS



MY SON FELL OUT
DER WINDOW AND
NOW HE'S SPLAT
MUSH... Boo-Hoo.
AND DER
MILLIONS KEEP
A ROLLIN IN
BOO-HOO

I'M READY TO
KILL HIM!

GROWING



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AN INTERVIEW WITH VERTIGO

VO: YOUR FIRST SINGLE ON THE SKIDMARK LABEL IS NOW SORT OF A COLLECTORS ITEM?

VERTIGO: YEAH. WE ORIGINALLY PRESSED 300, AND THEY DISSAPPEARED ALMOST IMMEDIATELY. THEN BYRON COLEY OF FORCED EXPOSURE CALLED AND SAID HE LIKED IT A LOT, AND ASKED WHY WE DIDN'T PRESS MORE. HE SAID MORE PEOPLE SHOULD GET A CHANCE TO HEAR IT, AND IF MONEY WAS A PROBLEM, HE WOULD HELP OUT WITH RE-PRESSING FEES. SO WE PRESSED 700 MORE AND FORCED EXPOSURE PAID FOR THE PRESSING & WE PAID FOR THE PRINTING OF MORE SLEEVES, AND WE EACH TOOK 350 RECORDS. THEY WOULD SELL THEIR COPIES THROUGH F.E. MAIL ORDER, AND WE SOLD OURS THROUGH OUR ORIGINAL DISTRIBUTORS. WE PRETTY MUCH BLEW THROUGH THE 2ND PRESSING RIGHT AWAY. WE SOLD 1000 TOTAL WITH NO PRESENT PLANS TO PRESS ANY MORE.

VO: HOW'D THE BAND FORM?

VERTIGO: GENE AND I (JARED) USED TO JAM AND WE DECIDED TO FORM A BAND. WE FOUND OUR DRUMMER ROY, THROUGH WORD OF MOUTH.

VO: YOUR SOUND HAS A LOT OF HEAVY DISTORTION.

VERTIGO: YES, THE HEAVY DISTORTION IS INTENTIONAL. WE LOVE FEEDBACK AND THE SQUEAKS AND SQUAKS THAT WE GET WITH A LOT OF DISTORTION AND OVERDRIVE. WE ALL LOVE THE 60'S DISTORTED GUITAR SOUND, BUT ALSO BLUES, PUNK, AND INDUSTRIAL TOO.

VO: I FEEL THE SINGING IS A BIT LACKLUSTER. IS THIS A CRITICISM YOU SHARE?

VERTIGO: NO. VO: WHY NOT??

VERTIGO: WE FEEL THE VOCALS GIVE MORE ATTENTION TO THE TWISTED INTENSITY OF THE MUSIC ON THE VERGE OF DISASTER. THE VOCALS ARE JUST WHAT WE WANT TO CONTRAST THE WALL OF NOISE GUITAR SOUND. WE ARE MORE CONCERNED WITH CONTRAST, DYNAMICS, AND COMPLIMENTING SUBTLETIES OF THE MUSIC.

VO: WHAT GROUPS DO YOU ADMIRE AND DO THEY INFLUENCE YOUR SOUND?

VERTIGO: WE LISTEN TO A LOT OF NEWER BANDS BUT WE ARE PROBABLY MORE INFLUENCED BY BANDS LIKE THE YARDBIRDS, JIMI HENDRIX EXPERIENCE, BLUE CHEER, AND MUDDY WATERS.

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THE

CHIMPANZ ees



LIVE.....CHIMPANZEES @ brownies 17-DEC-92....

ooooooooooooooooooooahhaoooooooooooo! Oh boy oh boy----yum yum "NANAS" and varoom....weez got us a number one genuine PUNKROCK band! Well....what can I say. Much more fun than a barrell of monkees!

I saw these CHIMPs at CBGBs pre-lining the v-h of Karen Black on 21-NOV. MUCH the shining star that night much to my and many delight! "LETS STEal EVERYThing" became my new secret anthem and perhaps the direction of the already boring 90s! I found myself screaming and clapping to a musical form i thought had long passed and transformed by many too many blands into a foul gas! Sheer punk and honest charm and all around fun rolled into a jellyball of primatmadness! Later the mutual admirers and I meet up with the CHIMPAnzees primping, preening, adoring them! 3 Japaneese [2 girl chimps and 1 boy chimp] and Squeaky [american chimp].....The CHimPanzees! "you were great and when's the next show!".....

NEt show.....december 17.....brownies. Sorry but I missed the first band and the next i did catch most of their vanilla sophisticato set. DriZZel.....went over well with the goers but not with me. SOrt of like being at the wine & cheese prom...."hold my hand, how do I look?, isn't this the coolest moment of my life?" I guess I don't dine on melancholy meglomani.....but that is the new hula hoop of most every new shoe-piercing-tattoo. HO HUM you wanna be glum.....

So out with the technical complexities trying to inchworm there way into the minds like they're some kinda new JEFF-Airplain and in with banana-rock CHimpanzees....one two 3 four japo-english twistreminds me a punk rock performance you would put on in front of your relatives when you were a baby chimp! Drop the poo-poo splat humor and do more chimpy things, I say. But this band has got the mark of potential legendary "i remember when I first sawthems..." Kind of a stripped down X-ray spex raw.....lots of weird comic apeness and homecooked present day kooky lyrics.... "I became pregnant and don't know who the father is."

Yeah yeah.....chimPanzees! I want MORE!

[GORE-illa]

THE CHIMPANZEEZ

THE CHIMPANZEEZ
(might be pregnant)

by RONSTER

FOLLOWING WHAT IS USUALLY AN EAR PIERCING, INNOCUOUS, AND INDICIPHERABLE OUTBURST BY AN "ANNOUNCER"; NAKO NAZAWA GLIDES, GIGGLING, SMILING AND WAVING TO THE CENTER MICROPHONE. ONCE THERE, SHE BLASTS OUT HER FIRST LYRICS WHICH ALSO SERVE AS THE COUNT OFF OF THE OPENING NUMBER OF EVERY CHIMPANZEEZ SHOW, "GOODBYE MY NOSE".....AND IT'S GOODBYE ANY NOTION THAT YOU MIGHT HAVE HAD THAT PUNK IS DEAD, THAT IT WAS EVER DEAD, OR THAT IT EVER COULD BE KILLED!

THE CHIMPANZEEZ ARE THE EVOLUTION OF PUNK AND ARE, INSTANTLY, ONE OF THE GREATEST BANDS NOW AND FOREVER!

THEIR MUSICAL ASSAULT IS FROLICSOMELY FAST PACED, LOUD NOISY, JUNGLE-LIKE WILD, SILLY AND FUN-FUN-FUN! THEY BLAST YOU INTO A FREE FORM SENSE OF RAPTURE LIKE YOUR FIRST RIDE ON AN UNKNOWN ROLLER COASTER FROM DIZZYLAND.

NAOKO SINGS IN A CLEAR STRATOSPHERICALLY HIGH PITCHED VOICE AND OCCASIONALLY, SCREAMS AS SHE CHASES THE AUDIENCE DURING "LOVE-A LOVE-A KOREAN DELI."

PSYCHO HAS A PRICE TAG HANGING FROM THE NECK OF HER BASS AND RESERVES HER CRAZINESS FOR HER INSTRUMENT. BUT, SHE HAS BEEN KNOWN TO GO BONKERS WHEN FLYING BITS OF BANANAS INVADE HER SPACE.

DRUMMER, NAKI, BASHES AWAY MONSTER-LIKE, CHALLENGING SQUEAKY THE GUITARIST EVEN DURING HIS SOLOS; AND HE'S SOME GUITARIST TO MESS WITH!

THEY ARE COSTUMED FROM HEAD TO TOE IN CLEVER HINT-OF-CHIMP OUTFITS WITH ONLY FACES AND HANDS PROTRUDING. THIS IS A FAR CRY FROM SQUEAKY'S DAYS AS A NEARLY NAKED BODY-PAINTED-IN-STRIPES DANCER PERFORMING MARSHAL-ARTS INSPIRED BALLET AROUND A CAGE CONTAINING THE SINGING KEMBRA PFAHLER WHILE HE WAS A MEMBER OF THE VOLOPTUOS HORROR OF KAREN BLACK, HOWEVER, HE AND ALL OF THE CHIMPS' WEAR LOTS OF ROUGE AND EYE LINER, THOUGH NOT, NECESSARILY NEAR THEIR EYES. AND THE CHIMPANZEE WOMEN WEAR MINI MOUSE MODESTY INSPIRED SKIRTS.

FASTER THAN SPEEDING BULLETS ARE CHIMPANZEE STANDARDS INCLUDING "LET'S STEAL EVERYTHING," "DON'T BE SHY" AND THE SHOW CLOSING "HE VOMIT FOR ME." BUT, THEY HAVE NO PROBLEM PERFORMING THE SLOWER PACED SOFT DRINK INSPIRED "THE TRUTH OF SNAPPLE ICED TEA!"

DURING "I MIGHT BE PREGNANT BUT I DON'T KNOW WHO THE FATHER IS" NAKO GOES THROUGH A WIDE RANGE OF FACIAL EXPRESSIONS AND CHIMP-LIKE DANCE STEPS THAT EXHIBIT HER MANY TALENTS AND EXPLAIN WHY SHE IS A POPULAR COMMEDEIENNE IN JAPAN.

EVEN AFTER A STUFFED DOLL (THE "HE" OF HE VOMIT FOR ME) HAS UPCHUCKED FOR NAKO AS THE CHIMPANZEE'S SET FINALE, THE BAND CAN BE LURED BACK TO THE STAGE (WITH BANANAS) FOR AN ENCORE OF "CANNIBALISTIC FAMILY CH-CH-CH-CH" WHICH IS AN AWESOMELY STRIDENT HESITATION RIDDLED ANTHEM THAT EXPLODES INTO A CHORUS OF "CHERRY BOMB!"

AFTER ATTENDING 6 OF THEIR 7 SHOWS TO DATE AND THE TAPING OF THEIR APPEARANCE IN A JAPANESE TV SHOW WE FOUND OUT THAT THE CHIMPANZEEZ ARE, INDEED PREGNANT! ACTUALLY, IT'S NAKO AND SHE DOES KNOW WHO THE FATHER IS. SO, UNTIL A HEALTHY DELIVERY IS ACCOMPLISHED, THE CHIMPS' PACE WILL BE SLOWED DOWN FOR SAFETY.

PREGNANT WITH PSSIBILITIES IS WHAT THE BAND IS NOW. THEY PLAN TO RECORD FOR THE FIRST TIME IN THE NEAR FUTURE AND ARE LOOKING FORWARD TO PERFORMING AGAIN SOON!

WE WISH NAKO AND BOB A HAPPY BIRTH AND ALL OF THE CHIMPANZEEZ THE BEST OF LUCK IN THE FUTURE AND HOPE THAT THEY'LL BE AROUND FOR A LONG TIME TO COME!!!!!!!!!!!!



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